THE VIENNA PICTURE GALLERY

GLÜCK

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OF THE VIENNA ART MUSEUM

David Teniers d. J.

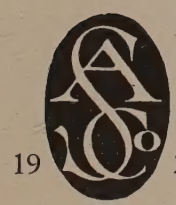
Die Galerie des Erzherzogs Leopold Wilhelm in Brüssel
Picture Gallery of Archduke Leopold William in Brussels
Galerie de l'archiduc Léopold Guillaume à Bruxelles

THE PICTURE GALLERY OF THE VIENNA ART MUSEUM

BY

GUSTAV GLÜCK

WITH 160 PLATES



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THE HISTORY
OF THE VIENNA GALLERY

The origin of the Picture Gallery of the Vienna Art Museum is due to the great interest of certain members of the former Imperial family in Art. To-day this Gallery, and the majority of the other antiquities formerly belonging to the Habsburgs, have been united under one roof in a magnificent, most varied ensemble. To-day it is the property of the Austrian people. Yet it still retains, even to this day, its character of a noble, old, princely, private collection. Many-sided, immensely rich in important paintings of different schools, the collection reflects the various relations and the great political supremacy of its former owners. It cannot be regarded as based on any system, or as a perfect illustration to a hand-book on the History of Art. Although the work of several periods and schools is not as fully represented as in other galleries of more recent origin and lesser artistic value, this Gallery is so rich in master-pieces of the very first rank, that the general impression of a mass of incomparable treasures effaces any perception of such deficiencies.

The obviously personal taste of the founders of the Gallery, and the consequent lack of system that pervades it, give it an air of vitality that is unusually attractive. To the modern visitor the Vienna Gallery does not represent a museum arranged for his instruction, but a gradual creation of historical development, to which age and a glorious past have lent a halo that can never belong to younger public collections. Nevertheless it is possible, as well as desirable, to slowly add to and complete this stately heirloom. This must be done with the greatest care. Every endeavor should be made that new acquisitions shall be fit additions to the unique character of the collection, and that its perfect harmony shall not be disturbed. All new acquisitions must fall into place beside the old treasures, even though these cannot, in any case, be overshadowed. A certain amount of conservativism is surely desirable here; yet it must not lead to that absolute lack of vitality which, as Goethe says, gives to museums and galleries where no additions are made the atmosphere of a graveyard.

The oldest parts of the Picture Gallery date from the art-lover, Maximilian I, a row of portraits of this Emperor, and of his family having been passed down to us out of his property, and that of his immediate successors.

These works are headed by the wonderful half-length portrait of the Emperor himself, — holding a pomegranate in his hand, as a symbol of his power, and of the extension of his domains, — a painting of noblest style and conception, by the greatest German master, *Albrecht Dürer* (Pl. 143). In comparison with this painting, the portraits by Maximilian's court artist, *Bernhard Strigel*, fall into the background, in spite of their excellent qualities. A fine family portrait of the Emperor, surrounded by the children and grandchildren, who joined him in founding the power of the Habsburg dynasty (Pl. 144/45), is rather inartistic in composition. Strange to say, the legend on the picture, a humanistic fancy, interpreted it to represent the Holy Family. There is, however, no trace of an actual collection of paintings of Maximilian's. As far as we know, his interest in Art found an outlet in another direction, better in keeping with his strong ambitions, and made him almost entirely absorbed in monumental, graphic, or plastic works descriptive of the glory of the Habsburgs. Yet during his life-time, his daughter, Margareta of Austria, Regent of the Netherlands, a most cultured woman, interested in Art and Science, followed her own personal taste in collecting a number of remarkable paintings in her residence in Mecheln. Her collection must have shown a marked preference for the delicate miniature style, in which technique she herself was an amateur.

Under the reign of the successors of Maximilian I in Austria, there must have been art collections in Vienna, yet we have no precise knowledge of their contents, and they can hardly have contributed towards the development of our Gallery. Emperor Rudolph II, the first collector on a large scale among the Habsburg monarchs, was most eager, and used considerable means in getting together a large, and very valuable picture gallery. Only a few of the Museum's greatest treasures, however, come from this celebrated collection. Among these few, there are two works by *Dürer*, for whom the Emperor himself, and the artists around him, felt the highest admiration and regard. The glorious "Adoration of the Trinity" (Pl. 141), a gift of the town of Nürnberg to Rudolph, is as perfect in the harmonious composition and drawing, as in its clear, enamel-like color, suggestive of all the splendors of heaven and earth. The "Martyrdom of the Tenthousand" (Pl. 140) is most vivid in the variety of incident and excellent in the manifold treatment of the nude. There are, further, *Correggio's* unequalled paintings; "Jupiter and Io" (Pl. 10), the incomparable expression of the surrender of female love, painted with all the softness, and delicacy in the contrasts of light and shade of which the Italian Renaissance was capable; and its pendant, "Ganymede"

(Pl. 11) an enchanting composition, full of life and motion. Finally, *Parmigianino's* celebrated "Cupid shaping his Bow" (Pl. 13), a true master-piece in nobility and force of form, combined with cool, almost smooth, brush-work. We are not certain whether some of the exquisite works by *Peter Bruegel the Elder*, the Peasant-Bruegel, belong to this group, — works like the "Infanticide of Bethlehem", with its anachronistic setting of cruel scenes of murder in the winter landscape of a Flemish village; "The Procession to Calvary" (Pl. 82), rendered like an execution in Bruegel's own days, with a mass of narrative detail overpowering the religious subject; the "Conversion of Paul" (Pl. 83), a magnificent composition, with a most fantastic landscape. A number of works by those court painters, who derive their name of Rudolphine artists from their protector, were not taken from the Emperor's property, but, with more likelihood, from collections of other members of the dynasty (Pls. 157, 158, 159). The events of the Thirty Years War were the unhappy cause of considerably diminishing the gallery of Rudolph II shortly after his death. About 500 paintings, including most remarkable pieces, were looted by Swedish troops in 1648 on the occasion of the taking of Prague. Most of these pictures afterwards were in the collection of Queen Christine of Sweden; yet few remained in that country. The most important canvases were taken to Rome by the Queen, and later passed into the celebrated Orléans Gallery; to-day they are scattered to the winds.

Since the Vienna Art Museum has but few master-pieces left to show the original splendor of Emperor Rudolph's collection, this monarch cannot be regarded as the actual founder of the gallery. These laurels are due to another member of the Habsburg dynasty, Archduke Leopold William, the son of Emperor Ferdinand II, one of the most brilliant, and magnanimous art-lovers who ever lived. He spent his life as an ardent collector. It was chiefly in the period of his regency in the Netherlands, surrounded by a whole court of artists, that he pursued his great fancy, yet he also made valuable purchases, personally, as well as through agents, in Italy and Germany. During the Archduke's sojourn in the Netherlands the two largest English collections of paintings — even then models of good taste — the magnificent galleries of the Duke of Buckingham, and of the unhappy King Charles I came to be sold. Archduke Leopold William bought many important works, including master-pieces of the highest order, from these celebrated collections for himself, and for his brother, Emperor Ferdinand III.

The Archduke's gallery was first hung in Brussels. Here *David Teniers, the Younger*, — who became court artist and Chamberlain shortly after the Arch-

duke took up the regency of the Netherlands, — was an able custodian, who devoted himself to the arrangement, conservation, and probably also the purchase of pictures, and other works of art. A number of his own paintings, in which he represented parts of the collection in rooms meant to be those of the Archducal Palace, are proofs of his labors in the gallery of his patron. The style of such "painted galleries" was taken from his elder contemporary and colleague, Frans Francken the Younger, his collaborator on a picture of this kind (now in a Viennese private collection). Teniers depicts rooms, their walls covered with pictures, in which the Archduke, and his suite are seen in contemplation of works of art. These, however, are not the actual halls of the princely gallery, but inventions of the artist's; neither is the arrangement of the paintings true to nature, since Teniers groups them to please his own artistic taste. But the reproductions of the paintings themselves are absolutely exact; a number of them are in our Gallery to-day. Such renderings of celebrated collections are to be found in Munich, Brussels and Madrid; we have one of the finest in the Vienna Art Museum. (Frontispiece,) On the latter the artist is in the act of showing several pictures by Catena, Palma, and Annibale Carracci to the Archduke, while a group of artists are looking at drawings and other works of art. Besides, Teniers made small copies of the greater number of the paintings, chiefly of those of the Italian school. More than one hundred were in the collection of the Duke of Marlborough as late as 1886. He used these copies as models for copper-plate engravings, which, soon after the Archduke's departure from Brussels, were collected into a large album, the "Theatrum pictorium". Thus Teniers was not only the first keeper of a gallery, he was also the first to edit one of the publications of art collections, so common in our days.

The largest part of the collection, about 1300 paintings, was brought to Vienna by the Archduke a few years previous to his death. Another Flemish artist of lesser fame, *Jan Anton van der Baren*, was entrusted with their supervision. He was simultaneously court chaplain to the Archduke, and is known by a few flower paintings still preserved in the Vienna Museum. In 1659 an excellent descriptive inventory was made, perhaps the first thorough catalogue of a gallery in existence. After the death of Archduke Leopold William, and in accordance with his will, the whole collection passed into the possession of his nephew, Emperor Leopold I. It was a very rich legacy, the priceless value and great variety of the collection making it an exceptional one, even for those days when, in contrast to the present, so many great master-pieces were still open to purchase. The Italian, especially the Venetian school was

represented most brilliantly. There was the small "St. Sebastian" by *Andrea Mantegna*, the Paduan precursor of the Venetians, — chiefly of Giovanni Bellini, — a wonderful painting, displaying all the nobility of Italian early Renaissance in the treatment of the nude, as well as in the landscape with antique ruins and fragments. The Archduke possessed a work by *Giovanni Bellini* himself, of his later period, the remarkable half-figure of a young woman arranging her head-dress with the help of a hand-mirror (Pl. 18) — perhaps a courtesan, in whom a noted scholar thought to recognize the mistress of Pietro Bembo. The charming little picture by *Marco Basaiti*, the "Call of the Sons of Zebedee" (Pl. 16) in its painted frame, the columns of which are curiously encircled by naked figures, is far superior in the delicate execution of the small figures, and the poetry of the landscape, to the large varied repetition in the Accademia in Venice. By *Vincenzo Catena* we have a vivid, characteristic portrait of an elderly priest in a garment of blue watered silk (Pl. 17). One of the greatest marvels of the collection was *Giorgione's* painting "The Three Philosophers" (Pl.19). The subject, which gave occasion to manifold interpretations, and in which one can but recognize three learned mathematicians or astronomers of Antiquity, is of secondary importance beside the wonderful charm of the brush-work, beside the noble, soft lines of the figures and garments, and beside the sublime poetry of the landscape in the rays of the morning sun. The most important and finest of the works by *Titian* that are in our Gallery to-day were already in the collection at that period. The "Gipsy Madonna" (Pl. 22), with her brown melancholy features, is suggestive of Titian's great master Giorgione. The "Madonna with Cherries" (Pl. 23), also rather an early work, with its noble type of Madonna already in full womanhood, the charming children, and the magnificent figures of saints, has slightly suffered in its effect by transference from canvas on to wood. We have glorious portraits coming from this collection; the earliest of these, the one bearing the name of Titian's physician, Parma (Pl. 26), unsurpassed in its expression and pose, is possibly not genuine; the three-quarter length portrait of a handsome man, supposed to be the Florentine historian Varchi, (Pl. 28) a premonition of Van Dyck in its dark noble tones; the portrait called that of Isabella d'Este (Pl. 31), charming in color; that of the Imperial Antiquary Strada (Pl. 30), with all the magic of the later Titian's brush-strokes. There is further the graceful little "Tambourine Player" (Pl. 21); its attribution to Titian is, however, doubtful. The most magnificent piece of painting of all these works, the wonderful scene, "Nymph and Shepherd" (Pl. 32), mistakenly regarded as incomplete, is an example of the Artist's very latest style. The color-scheme almost gives the harmonious im-

pression of a tapestry, and the brush-work shows a mastership in suggestion unsurpassed by the greatest creations of French impressionism of the 19th century. Some of our best works by *Palma Vecchio* also adorned the Archducal collection; the broad panel of the "Virgin with Child and Saints" (Pl. 39), gorgeous in color; the half-length figure called "The Bravo", fascinating in the poetic form of the rendering, and at that time still attributed to Giorgione (Pl. 37). Further the charming Lucretia (Pl. 36), then ascribed to Titian, and a number of the beautiful, half-length portraits of Venetian courtesans, among these a young-woman with a violet at her breast, which was thought to represent the Master's daughter, Violante (Pl. 38). The large number of admirable portraits of this school in the Archduke's possession — even if often under the names of other masters than they bear to-day — is a vivid proof of the Collector's true artistic intuition. It is sufficient to allude to *Lorenzo Lotto's* "Man with an Animal's Paw" (Pl. 35), with its fine, soft tones; to *Giovanni Battista Moroni's* charming, silvery portrait of a sculptor holding a torso, and that of a gentleman with a letter (Pl. 48); and finally to the wonderful portraits by *Jacopo Tintoretto*, including the splendid, armed figure of Sebastiano Venier, victor of Lepanto (Pl. 46), and a most expressive portrait of a pensive old man with his grandson (Pl. 47). *Paolo Veronese* was also eminently represented, not by his large decorative festivals set in architectural surroundings, but by smaller paintings. His "Healing of the Sick Woman" (Pl. 43), is an important painting, excellent in the fine harmony of the composition, and the light tones in which a soft sky-blue is dominant. Doubtless the Archduke's choice of Italian works of his own period was less remarkable. Yet *Annibale Carracci's* "Christ and the Samaritan Woman" (Pl. 50), the broad canvas with the excellent grouping of the two, noble, classical, chief figures, and the unsurpassed, poetic landscape, is as worthy of our attention as a series of brilliant little pictures by *Domenico Feti*, many of which came into the Dresden Gallery in the 18th century. There were also only few examples of contemporary Spanish painting; *Jusepe de Ribera's* prominent work, "Christ among the Doctors" (Pl. 64), and several portraits by *Diego Velazquez* and his school, gifts of Spanish relatives to Leopold William, who, unlike the Emperor, was not presented with the very finest specimens.

The selections made among Netherlandish paintings of the 15th, and 16th centuries display the admirable taste of the princely collector. Almost all the chief works of this school and period in the possession of the Art Museum to-day come from this collection. They are headed by a painting by *Jan van Eyck*, — the founder of this school — the exquisite portrait of Cardinal della

Croce (Pl. 68), true to life, and unspeakably delicate in technique. Then there is the unrivalled diptych by *Hugo van der Goes*, the impressive "Mourning for Christ" (Pl. 69), and the "Fall of Man" with the enchanting landscape, and, together with these, a noble "St. Genevieve" in grisaille. There is further *Roger van der Weyden's* altar, the "Crucifixion of Christ" with three female saints on the side panels (Pl. 71), a glorious composition, full of expression, life, and motion, in spite of the precise execution. The celebrated panels by *Geertgen tot Sint Jans* came from the collection of Charles I of England: the "Mourning over the Dead Christ" (Pl. 73), unsurpassed, and unsurpassable as expression of deep, great sorrow; and the pendant "Julian the Apostate causing the Bones of St. John the Baptist to be burned" (Pl. 72), most vivid in the narrative, and with groups of excellent portraits: both anticipate Netherlandish art of the 17th century in the fine, warm tones, and the poetic conception of the landscape. We have, furtheron, a lovely, delicate triptych by *Hans Memling*, — the Madonna, an angel, and a clerical donor on the central panel (Pl. 75), and both S. S. John on the side panels; *Joachim Patenier's* masterpiece, the "Baptism of Christ" (Pl. 77), in which the extensive landscape depicts almost the whole universe. Finally some of the most beautiful works by *Peter Bruegel* the Elder, the "Rustic Wedding" (Pl. 85) unsurpassed, previously or ever since, as a rendering of the life, habits, and motions of the peasants, and the "Months", (Pls. 86 and 87) magnificent landscapes, harmonious in the pictorial impression, and charming in their character, are incomparable works for their period, as well as for all ages.

Naturally the Archduke's collection contained a complete representation of Flemish painting of the 17th century, in which the Collector had spent his years in the Netherlands. Leopold William possessed comparatively few pictures by *Rubens*, who died several years before he took up the Regency. Barring a few, large paintings by Rubens' school, and one of the beautiful copies from Titian, there was the exquisite, small "Pietà" (Pl. 95), entirely by Rubens' own hand, and very fine in composition and execution. Further the allegory of a hero crowned by the Goddess of Victory, most charming in color, probably worked out after a much earlier sketch; and finally the landscape, "The Flood with Philemon and Baucis" (Pl. 101), a magnificent, overwhelming painting — both of which were in Rubens' studio at the time of his death. Strange to say, *Van Dyck* was represented — well, though not thoroughly — less by portraits, than by two large historical paintings, his very best works of this kind, "Samson and Delila", and "Venus in the Forge of Vulcan"; as well as by the head of a woman, broad and most brilliant in the brush-

work, a study for the early painting of the "Brazen Serpent" in Madrid. The "Bean-King's Feast" by *Jordaens* (Pl. 114) is a large, decorative canvas, unrivalled in the warm tones of light and shade, and in the veracious characterization. The Archduke possessed no less than a dozen paintings by his court artist and keeper of pictures, *David Teniers* the Younger, comprising all the forms of the work of this intuitive and skilful artist. Almost all the remaining noted masters of the Belgium of that period, Crayer, Cornelis de Vos, Boeckhorst, Snyders, Fyt, Coques, were represented by a number of their best works.

Contemporary art of the independant, Protestant, northern Netherlands (the Holland of to-day) took up much less room in the Archducal gallery. There was only a single, small picture of *Rembrandt's*, lost to us to-day, an early "Philosopher in his study", like those still extant, in the Louvre at Paris, and in other collections. Frans Hals was entirely missing. Like a number of inferior artists, Adriaen van Ostade, and Philips Wouwerman were represented by some not very remarkable works. The Archduke could not have purchased works by some of the greatest Dutch artists, since the period of the height of their mastership fell into the years after his death. He had excellent specimens of work of the Leyden painters of detail. *Gerard Dou's* paintings, "The Physician" (Pl. 124) executed with the greatest delicacy and care, and, almost equal in value the "Girl with Lantern"; the Elder *Frans van Mieris'* "Cavalier in a Shop", unrivalled in the painting of the materials, with a slight accent on the anecdote. The collection contained but few, and not throughout first-rate works of the German school. Under the name of Dürer there were only falsifications, and pictures with forged monograms (including the excellent "Coronation of the Virgin" by Hans Süss von Kulmbach). The ardent zeal of previous art-lovers, like Rudolf II, and Maximilian of Bavaria, had made authentic works by Dürer very rare. A Dutch triptych had been imposed upon the Archduke as a Holbein. Yet a few excellent portraits by *Hans Holbein* the Younger, like the admirable portrait of a youth with a book, and writing materials, dated 1541 (Pl. 154), and works by *Lucas Cranach* the Elder, including the "Hunt of Charles V" (Pl. 149) — rich and exquisite in style, and vivid in the rendering — deserve our special attention. As to the works of contemporary German Art, it is sufficient to mention the names of *Sandrart* and *Carlo Loth.*

We are not acquainted with any details as to how, and where the Archducal collection was installed in the Palace of Vienna, — whether, and how it was united with older Imperial possessions. Yet it is a fact that the Arch-

duke, with his great artistic tastes, did not only collect for himself, but also for his brother, Emperor Ferdinand III. On the occasion of the sale at auction of the large English galleries, named above, many a master-piece came directly into the Imperial collection. *Titian's* "Girl in Furs" (Pl. 29) was from the Gallery of Charles I; a wonderful picture, in which the problem of the contrast of flesh-tones, and dark furs was brought forward for the first time, — a problem which Rubens was to solve later with no less fortunate a result in the portrait of his young wife in a fur cloak (Pl. 104). Another work of Titian's, the celebrated, large composition, "Ecce Homo" (Pl. 24), came from the Duke of Buckingham's gallery. With its fascinating color effects, this work of the Master's was already valued so highly in the 16th century that Henry III of France vainly offered 800 ducats to the family of the Dutch merchant in Venice, for whom Titian had painted the picture. Out of the same collection came *Andrea del Sarto's* noble "Mourning for Christ" (Pl. 9), as fine in form as in color; as well as several wonderful works by *Rubens*: the large "Worship of Venus" (Pl. 103), a mass of enchanting figures of women and children, like a tapestry in its soft coloring, and reminiscent of Titian's brush; and the small picture, "A Hermit lifting the Veil of the sleeping Nymph Angelica", unrivalled in the treatment of the nude. Finally, the noble, large altar-piece, perfect in composition, the "Baptism of Christ" by *Guido Reni* (Pl. 52).

It is an important fact, that the brilliant series of works by *Velazquez*, and his school, had come to Vienna in the course of the 17th century, owing to the various relations and bonds of marriage between the Austrian Imperial family and the Spanish Habsburgs. Beside several portraits of King Philipp IV, and both his queens, Isabella of France, and Marianne of Austria, there were the portraits of the children of these marriages, entirely by Velazquez' own hand. That of Balthasar Carlos (Pl. 60) at the age of about ten, a symphony in silvery grey and black, with a touch of red; that of Maria Theresa, aged fourteen (Pl. 61), with an extraordinary head-dress, and huge hoop-skirt, yet immensely effective in the treatment of the silvery white dress, broken only by a few rose-colored tones. Finally the portraits of the children of the second marriage, Margaretha Theresa, (Pl. 62) aged about three, in a pink dress, standing beside a table with a vase of flowers; and Philip Prosper (Pl. 63), barely two years old, a pale little boy (he died early), with his hand resting on a chair on which lies a white Bolognese spaniel, the whole figure enveloped by a mass of red. These two latter works belong to the greatest marvels of the History of Painting. It sounds incredible to hear that several portraits by Spanish artists were not appreciated at the Viennese court; Emperor Leopold I

felt obliged to send his court artist, Duchatel, whose name is entirely unknown to-day, to Madrid, in order to obtain better portraits of his betrothed Margaretha Theresa.

At the end of the 17th, and beginning of the 18th centuries, a number of the works we have named so far were united in an Imperial Art Cabinet in Vienna; yet many paintings, and a series of greatest master-pieces, were in castles outside of the town. The existing treasures were brought together in a magnificent ensemble, for which the expression "gallery", in our sense of the word, first becomes fitting, in the years 1720 to 1728, when Emperor Charles VI had the paintings hung in the so-called "Stallburg", a part of the Palace still existent to-day, after many rebuildings. The chief aim in this new arrangement, a most important event in the history of our Collection, was not that of the present directors of our galleries to-day, i. e. to place the different paintings to their greatest advantage. All efforts went towards the decoration of the rooms themselves, in strict good taste, by a constructive, symmetrical arrangement of pictures. In order to obtain this result, attachments were made to many a valuable painting, or, worse still, parts were cut off, if this made them fit better into the given space, or enabled them to be used as pendants. The reverence due to the artist's creation was not that of our days. Much irreparable harm was done by such arbitrary changes, as well as by unskilful restorations of the paintings. Nevertheless the arrangement of the gallery in eleven rooms, decorated in the taste of the Baroque period, must have given a brilliant impression, which is recorded in the inventory made by order of Charles VI. In the National (formerly Court) Library in Vienna there are the three beautiful volumes, decorated with miniature copies on parchment, in which each single wall of the gallery is minutely reproduced; a work of the painter, Ferdinand Astorffer. We also find the arrangement of the pictures illustrated in volumes of copper-plate engravings, the "Theatrum Artis Pictoriae" by Prenner, and the "Prodomus" by Stampart and Prenner. The act of the presentation of the painted inventory to Charles VI by Count Althann is the subject of a large decorative picture by the Neapolitan artist, Solimena, in which the German, Auerbach, assisted him in the portraits, (to-day still in the Gallery of the Vienna Art Museum).

Many additions to the collection were either acquired by Charles VI, or inherited from his predecessors. A number of our Gallery's most celebrated master-pieces appear here for the first time. The portrait of the Elector John Frederick of Saxony by *Titian*, (Pl. 27) noble and simple in the conception, as well as in the broad, flat handling; the beautiful, most poetic, broad

panel, "Mary with Child and Saints" (Pl. 33) by *Lorenzo Lotto*; the celebrated "St. Justina" by *Moretto* (Pl. 49) noble in its serenity, and in the delicate, silvery shimmer of the color. To the works of *Rubens* were added: the "Four Parts of the Globe" (Pl. 94), magnificent in style, and full of force in composition; the "St. Ambrose" to whom Theodosius refuses entrance into the Church (Pl. 93), executed by the young Van Dyck, and reminiscent, in its silvery tones, of the Decius-Mus Series in the Liechtenstein Gallery; Rubens, fine, slightly melancholy portrait of himself (Pl. 105); and finally the most marvelous of all paintings of a female nude, Helene Fourment, the Artist's second wife (Pl. 104), the incomparable figure only losely enfolded by a fur cloak. Of *Van Dyck's* works there were, in addition to his lovely "Holy Family" (Pl. 110), the best portraits which the Museum has to-day; the "Young General" (Pl. 107) in his golden, shimmering armor against a deep, red background — of the Artist's Italian period; the two charming Princes Palatine (Pl. 108); the Chamberlain Monfort (Pl. 109); and the fine male portrait, formerly supposed to represent the painter, Snyders (Pl. 106). There were works by *Rembrandt*; the larger one of the two portraits of himself (Pl. 121), impressively melancholy; as well as the picture of "a Youth reading" (Pl. 120), justly recognized as the Artist's son, Titus, a work in which the broad brush-strokes show the Artist's entire mastership of the art of light and shade. A portrait by *Frans Hals* (Pl. 116) is the only work of his in the Gallery up to this day. The celebrated portrait of Jane Seymour, one of the wives of Henry VIII of England, by *Hans Holbein* the Younger (Pl. 153), is without rival in the fine execution, and the exquisite enamel of the pigment.

Even in their setting in the Stallburg the paintings did not come to rest. In the further course of the 18th century many pictures were sent back and forth, to and from castles out of town. The sale of a series of valuable pictures, from the Hradschin in Prague, to the Gallery in Dresden, meant a severe reduction of the Imperial collections. On the other hand the presence of *Bernardo Belotto*, called *Canaletto*, in Vienna was the cause of an important, permanent enrichment of the Vienna collection. From 1758 to 1760 he painted the exquisite, well-known series of views of Vienna (Pl. 57) which, together with those of the Imperial castle of Schlosshof in the Marchfeld (Pl. 56), have remained ornaments of the Vienna Gallery up to this day. As a painter of architectural views, Canaletto keeps strictly to facts, without appearing dry. Unlike his uncle, Antonio Canale, and his great contemporary, Francesco Guardi, his aim is the truest reproduction of what he sees, regardless of the problems of atmospheric effects. With the exception of Dresden, few towns

can boast of similar authentic views made in the 18th century, and the Viennese scenes, some of the Master's best works, will always remain a pleasure to behold. The pictures of Schlosshof are perhaps even of higher artistic standing; in the figures set into the landscape, there is the whole spirit, and charm of the 18th century.

In the course of the century, the comparatively small rooms of the Stallburg must have become too cramped for the ever accumulating mass of paintings. A search was made for more suitable quarters, and such were finally found in the Belvedere Castle. Formerly the property of Prince Eugene, this palace had been erected on a sunny height in the midst of a beautiful park by none less than Lucas Hildebrand. This building seemed most excellently fitted for the purpose. Empress Maria Theresia, and chiefly her son, Emperor Joseph II, had in mind a far greater plan than the one embodied in the arrangement in the Stallburg. All the paintings in the possession of the House of Habsburg, still dispersed in diverse castles, were to be united in an imposing collection, and it was also their purpose to considerably enlarge this property. At first Joseph II employed the painter, Joseph Rosa, then keeper of pictures, for the preparations towards this large undertaking, and he was appointed to collect the most important pictures out of Imperial castles for this reorganization. Among these there was a master-piece par excellence, *Raphael's* "Madonna of the Meadow" (Pl. 7); although of the Master's earlier period, this work has remained unsurpassed, in the depth of sentiment, and the wonderful beauty of the landscape, by any other similar renderings of the same subject. This supreme work, justly thought to be the most renowned painting of our Gallery, had come into the possession of the Habsburgs much earlier, an Austrian archduke having bought it from the heirs of the first owner. Simultaneously with its advent into the collection, an exquisite work, as fine in composition as in color, the small "Baptism of Christ" by Raphael's master *Pietro Perugino* (Pl. 4), came to Vienna. A few years later the noble, large altar-piece, "Madonna with Child and Saints," (Pl. 6) by Raphael's Bolognese contemporary, *Francesco Francia*, was purchased, and brought up from Italy. Preparatory to the new arrangement, Rosa was sent to the Netherlands for important negotiations about the purchase of a series of Flemish altar-pieces of the 17th century. These paintings helped to complete the brilliant impression of this period, and school, already given by the Imperial collection. Most of them came from the churches of the Jesuit Order, which had been dissolved in the Netherlands, a short time before, by Joseph II. The paintings included *Rubens'* "Assumption of the Virgin", full of force,

chiefly painted by the Master himself; as well as the two large paintings, destined alternately to decorate the high altar of the Jesuit Church in Antwerp, and executed entirely by pupils, the "Expulsion of Demons by S. Ignatius of Loyola", and the "Sermon of S. Francis Xaver in India". The exquisite sketches for the two latter panels, entirely by Rubens' own hand (Pl. 96), were purchased at the same time. Likewise the altar-piece by *Van Dyck*, the "Madonna and Child, presenting a wreath to S. Rosalie", and the still more beautiful smaller painting, "St. Herman Joseph kneeling in adoration before the Madonna" (Pl. 111), one of the noblest creations of this Master's in the style of religious, historical painting. Doubtless the most important of all the purchases was Rubens' marvelous "Altar of S. Ildefonso". On the central panel the Virgin, surrounded by Saints and cherubs, presents a precious chasuble to S. Ildefonso — the whole bathed in a sea of golden light (Pl. 97); on the side panels there are magnificent figures of Archduke Albert, and Infanta Isabella, protected by their patron saints, in front of a deep, red background (Pl. 98). On the outside of the doors (to-day joined together as one picture), the "Holy Family under the Apple-tree" (Pl. 99) makes a charming counterpoise to the solemnity of the interior panels. The whole altar is in the florid, pictorial style of the Master's late period, entirely by his own hand, illustrating his intentions in a manner utterly different from the many altar-pieces painted by pupils. Finally we have an Italian painting, scarcely inferior to these Flemish creations of Baroque art; *Caravaggio's* "Madonna of the Rosary" (Pl. 53), a powerful work, painted with all the force of southern Naturalism, and entering on new problems in the unity of action and composition. It had come into a church in Antwerp as a votive offering of a group of Flemish artists, headed by Rubens, who felt the purest admiration for his great predecessor.

Although the valuable number of paintings gathered for the Collection was greatly to Rosa's credit, he was not entrusted with the task of the readjustment of the Gallery. The Emperor had other plans, and Rosa's qualification may not have seemed sufficient to him. For the problem was now no more that of the decorative, architectural arrangement of half a century earlier in the Stallburg. This was the period of Winckelmann, who was known, and admired in Vienna, and also at the Court, and whose chief work, the History of Classical Art had been published shortly before in a magnificent edition by the Academy of Vienna. An arrangement of paintings according to principles of History of Art became desirable, principles which here make their first decisive appearance in the Gallery's history. On his way to Paris, Joseph II was brought in touch with the right personality for this task of a rearrangement

according to periods and schools, in which instructive aims almost dominated over artistic principles. The engraver, Christian von Mechel, had been a friend of Winckelmann's, although by far his junior; among other works, he had made copper-plate engravings of the celebrated Gallery of Düsseldorf. To Rosa's great mortification, Mechel was entrusted with the arrangement of the paintings in the Belvedere, about which he wrote as follows. "My chief aim was to use this beautiful building — so well suited to the purpose by its many divisions into rooms — in a way as to make the grouping instructive (as a whole, as well as in every single part) and as nearly like illustrative History of Art as possible. Such a large public collection, meant more for instruction than for pleasure, seems similar to an extensive library, where all those thirsty for knowledge are glad to find works of all kinds, and all periods — not only attractive and perfect works, but a variety of contrasts. Their study and comparison, the only way towards acquiring erudition, leads to the development of true connoisseurship of Art."

The scientific theory, displayed in the strict separation of the paintings according to schools and periods, and set forth in a catalogue, excellent for that period, published by Mechel in 1783, disregarded all decorative principles, apparently to the detriment of the artistic arrangement. The arrangement remained essentially the same for more than a century. As far as we can judge, its greatest merit lay in bringing together all things that belonged together, which decidedly resulted in a certain harmony. Yet the walls must have been crowded with pictures, and the chief master-pieces cannot have been afforded the prominence due to them beside works of lesser rank. No less than 1300 paintings were installed in both stories of the Upper Belvedere, and in a few rooms of the lower building, where historical paintings, and battle scenes were placed. The walls must have then been just as closely papered with pictures, as we knew them in the second half of the 19th century. Nevertheless we can still remember that some of the master-pieces had finer, and more quiet light in the dignified rooms of the old castle, than beneath the sky-lights of the far too gorgeous halls of the Art Museum.

Beside those paintings, already mentioned, that had come to Vienna before the rearrangement, there was also many an addition, the previous location of which is not precisely known. In any case, some of the Gallery's chief works make their first appearance here in the Belvedere, as for instance, *Parmigianino's* most effective portrait of Malatesta Baglioni (if the traditional name for this picture is right) (Pl. 12); the exquisite altar panels by *Joos van Cleve* (Master of the Death of the Virgin) (Pl. 78), most attractive in

the combination of delicate Flemish brush-work with forms of the Italian Renaissance; Rubens' small picture, "The Park of the Castle" (Pl. 102), almost like a sketch, with a premonition of Watteau's charm in the little figures, the wonderful landscape radiant in sunlight. The additions included masterly portraits by Rembrandt: those of an elderly couple in the minute, naturalistic, slightly cool style of his earlier period; the impressive portrait of his mother (Pl. 119), the wrinkled features like parchment — an incomparable rendering of old age; and finally the smaller of the Artist's own portraits (Pl. 118), with more force, and vitality in expression and color than the other, larger one, mentioned before, and stronger emphasis of the energetic traits of his personality. Further additions were fine Dutch small genre paintings, like *Terborch's* "Woman peeling Apples" (Pl. 127) and *Frans von Mieris'* the Elder "Lady and Physician" (Pl. 128). There were also most valuable old German paintings, *Burgkmair's* intensely vivid portrait of himself, together with his wife (Pl. 151), with the death's heads in the mirror as impressive reminders of the futility of all existence; *Altdorfer's* "Nativity", poetic in conception, and almost approaching Rembrandt in the nocturnal lights and shadows (Pl. 147); the portrait of the low-German merchant Dirck Tybis by *Holbein* (Pl. 152), unrivalled in the powerful, realistic rendering of the personality, as well as in the delicacy of the brush-work.

Mechel left Vienna soon after completing his work, and turned the affairs of the Gallery back into the hands of the injured curator Rosa. Already at this date the idea of a systematic completion of the Gallery arose, and this plan seems to have also met the approval of Joseph II. Yet the Keeper's lack of schooling for this purpose nipped the project in the bud. Several paintings were added in the following period, but hardly a single one of any importance. We must not criticise the failure to fill gaps which seem to us very serious to-day, as for instance the lack of any Italian paintings of the 13th, 14th, and 15th centuries. The appreciation of the artistic importance of these periods was still undeveloped, and this appreciation was missing in Vienna as late as the 19th century, when other large Galleries, especially those of Berlin and London, were most successful in acquiring a mass of such works at the comparatively low prices of those times. Originally the plan of an exchange of paintings with the Florentine court seems to have been formed for the sake of filling out such deficiencies.

After 24 years of diplomacy, what an unfortunate result! A whole series of the greatest master-pieces had gone to Florence, including — we name but a few — Dürer's "Adoration of the Magi", Titian's Flora, Bellini's Allegory,

Veronese's Esther. And their substitutes were about 20 pictures, mostly of the Florentine school, a few of which belong to the decorative works of the Gallery, none however to the works of first rank that they were meant to replace. They include *Fra Bartolommeo's* "Presentation in the Temple" (Pl. 8), composed with noble simplicity, and showing Venetian influence in the fine, warm coloring, and *Agnolo Bronzino's* "Holy Family" (Pl. 14) — resembling the work of a sculptor — grand in conception, and in its mannered style, which we are again able to appreciate to-day, after a long period of disparagement. The large number of paintings, rescued out of Venetian storage-rooms under the Austrian government in Venice in the beginning of the 19th century, and brought to Vienna, where they were restored, and received into the Gallery, were supposed, in a way, to replace the loss of these master-pieces. Some of these works meant a great deal to Vienna, while not a single one is of any importance to excessively rich Italy. Yet in the beginning of 1919 the Italian government, influenced by an unfortunate idea of ambitious Italian archaeologists, threatened the use of military force unless they be returned to Italy.

The beginning of the 19th century brought troublous times also for the Gallery. Justified fear of an invasion by the French repeatedly necessitated the packing of the most valuable paintings in crates, and their transport by boat to a place of safety in Pressburg. In 1809 the noted painter, Heinrich Füger, the successor of Rosa in the directorship of the Gallery, was obliged to hand over no less than four hundred of the paintings left behind to the Director-general of the Musée Napoléon, Baron Denon. These were brought to Paris, Rubens' "Assumption of the Virgin", among them, a painting on wood, four and a half meters high, which was cut into three parts with fine saws. They were only returned to Vienna at the end of 1815. More than thirty of them went astray, and these are to-day for the most part still in churches in Paris, and in French galleries in the provinces; a few came into German galleries — probably by mistake. The loss was not all too great. Only one prominent master-piece, Dürer's exquisite chiaroscuro drawing, "Samson and the Philistines", disappeared from Vienna in a way still incomprehensible to-day. It is at present in the Berlin Print Room, while its pendant, the "Ascension of Christ", has remained in the Albertina.

In the course of the 19th century the idea of any further extension, or greater perfection of the Gallery of Old Masters was set aside. More attention was given to the procurement of works by more modern artists, and it is most characteristic for the change in the sphere of influence of the Habsburgs,

now but Emperors of Austria, that their purchases no more extended to International Art, but only included that of their own country. Even here the efforts of the directors of the Gallery were neither systematic nor always fortunate, since they did not purchase the very best works of contemporary artists. It was only towards the end of the century that the foundation of the "Modern Gallery" created a basis for aims which, we hope, the recent amalgamation of State and Court property will soon crown with success. Yet, in spite of the preference for modern Art, chance, more than any fixed purpose, brought a few additions to the collection of Old Masters in the course of the 19th century.

Already in the first decades some works were taken in from older collections. Old Austrian works, like *Pfenning's* venerable "Crucifixion" of 1449 (Pl. 134) rich in figures and detail; and the elder *Rueland Fruehauf's* panel altar with scenes of the Passion, immensely vivid, and powerful in motion (Pl. 135). Italian works, like *Lorenzo Lotto's* supreme portrait of a youth, belonging to his earliest period (Pl. 34), with the wonderful effect of the black robe against a white brocade curtain behind which there is the mysterious suggestion of a little lamp; *Sebastiano del Piombo's* characteristic portrait of Cardinal Pucci (Pl. 40), with the peerless color scheme based on the fine red of the robe; *Jacopo Tintoretto's* wonderful "Susanna and the Elders" (Pl. 45), a most original, spontaneous composition, quite different from previous Venetian style in the treatment of the nude. Finally one of the few representatives of French Art of the 18th century, Joseph Siffred Duplessis' vivid, excellent portrait of Gluck, the celebrated Austrian composer (Pl. 59). Together with the unique Ambras Collection of valuable armor, weapons and craftswork of all kinds, a comparatively small number of excellent paintings came to Vienna. Among these, for example, the two exquisite, oval, miniature portraits of a couple by *Holbein* the Younger, and a small portrait of the young King François I of France by *François Clouet* (Pl. 89) hardly inferior to Holbein in fineness, and noblesse of execution. Scarcely more than a dozen noteworthy paintings were bought in the course of the 19th century. At first there seemed to be a plan of enlarging the small group of the Dutch school; later on there is no more trace of this idea. Many an opportunity of purchasing works of this kind out of Viennese private collections was neglected, and several fine Dutch pictures went to foreign countries, especially to Germany, in the second half of the century. We name the most important of the few purchases that were made, according to the order of their entrance into the collection. The "Forest Scene" by *Jacob van Ruisdael* (Pl. 129), since then become famous as one

of the most brilliant creations of the greatest of all Dutch landscape painters, overwhelming in its deeply melancholy atmosphere. "St. Catherine of Siena" by *Giovanni Battista Tiepolo* (Pl. 58), with all the charm of the great Venetian's sensitive brush-work in light tones, yet, as sole work of this Master's in the Gallery, not fully representative of his art. A work by *Cosimo Tura*, the Ferrarese painter of early Renaissance, the "Dead Christ" supported by angels lamenting (Pl. 2), is a composition for a lunette, excellent as a rendering of deepest sorrow, and most individual in style.

The small "Holy Family" by *Martin Schongauer* (Pl. 138), the Alsacian precursor of Dürer, is painted with all the fineness of the old Flemish artists, and brings true deep sentiment into the slightly affected forms of the late Gothic period. *Benozzo Gozzoli's* charming "Madonna with St. Francis and St. Bernardino", beside a diminutive Franciscan friar, the donor of the picture (Pl. 3), is a small work, that brought all the magic of Florentine early Renaissance into the Gallery. Finally there is the lovely triptych by *Gerard David* of Bruges, with St. Michael fighting a horde of demons in the centre, and St. Hieronymus and St. Anthony of Padua on the side panels (Pl. 76).

Such acquisitions, in addition to a much larger number of paintings by modern artists, made the lack of space, already existent in the Upper Belvedere in Mechel's and Rosa's times, more and more serious; while the Lower Belvedere was filled with the celebrated Ambras Collection. Beside Füger, the Gallery's curators in the 19th century were *Joseph Rebell, Peter Krafft, Erasmus Engert,* and *Eduard von Engerth,* throughout artists of ability. At first they strove to make the best of the old rooms. In the second half of the century, there arose the plan of installing the Gallery elsewhere, and of simultaneously centralizing the entire artistic collections of the Habsburgs in one building. The idea absolutely corresponded to the prevailing tastes of the crowning years of the reign of Emperor Francis Joseph I. From a purely artistic point of view, we are not able to express our unrestricted approval of this plan. To all persons of aesthetic refinement there is a disturbing brutality in modern Museums, where works of art are heaped up, without affording each work a place befitting its individual atmosphere. This impression is emphasized by the combination of a multitude of diversities in one building. In our case the main idea was less that of finding an appropriate setting for each single work of art, than the display of a great mass, in order to give the brilliant impression of boundless wealth, of an immense treasure of Art and Culture collected by the Habsburgs for themselves, and their subjects.

The building begun in 1872 opposite, and corresponding to the Museum

of Natural History, and outwardly completed in 1881, was absolutely in accordance with this idea. Karl von Hasenauer, a pupil of the distinguished architects of the Opera, Van der Nüll and Siccardsburg, used plans of Gottfried Semper's for the foundations, and facade of the Art Museum, and completed the interior of the building, up to its inauguration in the autumn of 1891, himself. As an architect he was not content to put himself into the background, and to give the great master-pieces of the past the unobtrusive setting which they needed. With the aid of sculptors, painters, and craftsmen, he turned the interior of the building, with its noble Renaissance facade, into halls with uncommonly rich, elaborate decoration. He introduced the pretentious style of his period, and made it overshadow that of earlier centuries, to which the works exhibited belong, thereby depriving them of their valuable atmosphere. Already at the opening of the Museum, the impression, which this form of exhibiting works of Old Masters made on many connoisseurs, was less that of magnificence, than, quite in contrast to the original purpose, that of pure ostentation. A sharp-witted art-lover seemed not unjustified in the criticism that, to judge from this edifice, the Habsburgs must be parvenus.

There were further drawbacks. The halls built for the Picture Gallery had, on the whole, rather good light, yet the rooms with sky-lights were much too high — unnecessarily so, with the exception of a single hall required for the largest paintings by Rubens and his school. The Director of the Gallery at that period, Eduard von Engerth, had to face the same great difficulties as his successors. Still, in his day, the principle of entirely covering the walls with paintings — almost in the manner of a stamp collection — was still prevalent, making any harmony in the distribution an impossibility. Engerth, then already at the age of seventy, had calculated and constructed the whole rearrangement on paper, and had placed the pictures accordingly, regardless of consequences. The result could but be unsatisfactory, and soon after the inauguration of the Museum, the demand for a rearrangement of the paintings arose from all sides. In spite of this failure, there were other ways in which Eduard von Engerth was of great service to the Gallery. His catalogue in three volumes, indispensable up to this day, shows that the scientific studies, begun a century earlier by Mechel only to be soon abandoned, were readopted by Engerth, and kept up according to the more modern principles of History of Art. In these studies, Engerth followed in the footsteps of G. F. Waagen, Director of the Berlin Museum, and author of a book on Vienna's Monuments of Art, and accepted the advice, and help of noted foreign scholars like the Englishman Crowe, the Italian Cavalcaselle, and the distinguished Dutch expert, Dr. Abraham Bredius,

— still living to day — for the attributions and for the artists' biographies.

Engerth's successor, *August Schaeffer*, the well-known landscape painter, had that innermost charm of personality, found only in old Vienna. In the reorganization of the Gallery, he in every way took into account the results, and the spirit of the studies of History of Art, grown to such importance in the course of the 19th century. For the necessary rearrangement of the paintings, soon following that by Engerth, he sought the assistance of a scholar, and found him in *Dr. Hermann Dollmayr*, who, in the short period of his activity before his premature death, founded the position of the Vienna Gallery as a scientific institute. On the whole, the new arrangement was a success, although it still kept to the old system of walls overladen with pictures. The strictly chronological, clear grouping according to schools, and the harmonious union of all congenial elements, as well as the attributions, displayed the new scientific principles which have remained predominant ever since.

Schaeffer's and Dollmayrs arrangement, in its thoroughly agreeable results, remained for about two decades. After the aged Schaeffer's well-earned retirement, the direction of the Gallery was given into the hands of art-historians — as this had been the case much earlier at all large German galleries like those of Berlin, Munich, and Dresden. It was in no way a passion for changes, and innovations which led to the new arrangement of the paintings of Old Masters, completed shortly before the outbreak of the Great War.

Serious reasons had made another redisposal necessary. The expositions of those groups of artists striving for a revival, and reinforcement of artistic vitality — known in Munich, Vienna, and Berlin by the characteristic name of "Secession" — had set an example by their system of presenting works of art to the general public. Walls overcrowded with pictures, formerly usual in exhibitions, as well as in museums, were shown no more. The paintings were presented to the spectator as isolated from each other as possible, with deference to quality; they were hung in two rows at the utmost on a background of colored material chosen with careful discrimination. The homage paid by this method of hanging to the modern work of art, was not to be kept from the Old Master, and more recent German directors of museums (it is sufficient to name Bode, Tschudi and Lichtwark) began to arrange the galleries entrusted to their care in a similar manner. The directors of the Vienna Gallery had to follow their lead, lest they wished to remain behind the times. They were fortunate in being able to use experience acquired by others in order to put the new theories into practice more consecutively, and perhaps more radically, than this had previously been the case.

Such a plan, with the object of making the visits to the Museum as convenient,

and as satisfactory as possible to visitors, naturally required far more space than the previous arrangements. Since an annex to the halls was out of the question, there was no other solution than that of diminishing the number of works on exhibition. This was achieved on the one hand by elimination of all works not absolutely valuable, or important to the general public. These paintings eliminated were to be combined to form a secondary gallery, for the benefit of students, artists, and art-lovers, and it is only the War, and its after-effects, that has prevented the execution of this scheme. On the other hand, it seemed expedient to abandon all thought of keeping paintings of more modern schools in the Art-Museum. A project was formed of uniting these parts of the then still Imperial Gallery with the Modern, or State Gallery, already mentioned, the foundation of which is due to the incentive of the Vienna Secession. The execution of this plan was already begun during the Monarchy by a loan of thirty pictures, and has been completed recently. To the Museum, all these eliminations afforded the possibility of hanging the paintings of Old Masters spaciously, and systematically in the given room. The chief works were afforded especially good places in order to arrest the attention of the public. And, although keeping to principles of History of Art, the rooms were endowed with as much aesthetic and artistic harmony, as the architect's taste, not always corresponding to these aims, permitted.

Even since this reorganization, the last years have made changes necessary — apart from such comparatively slight ones caused by new acquisitions. The removal of 68 pictures by the Italian government in the beginning of 1919 — mentioned before — including master-pieces by Antonello da Saliba, Bartolommeo Vivarini, Carpaccio, Cima da Conegliano, Paolo Veronese, Jacopo Tintoretto, Hieronymus Bosch, had made a thorough regrouping inevitable, especially in the halls of the Italian school. On the other hand, the section of the old German school had been recently enlarged by the introduction of valuable old Austrian paintings from the State Gallery. We only mention *Michael Pacher's* magnificent, powerful altar-panels, the "Flagellation of Christ" (Pl. 136), and the "Marriage of the Virgin" (Pl. 137) as works of highest quality. These additions, and several recent donations, and acquisitions, all necessitating a temporary rearrangement, have brought this section into the first rank among collections of the old German school. Simultaneously the paintings of the Austrian Baroque period were handed over to the sister-institute, the State Gallery, where they have been combined with the latter's possessions to a Baroque Museum of paintings and sculpture, in the rooms of the Lower Belvedere, so wonderfully suited to the purpose.

Since the beginning of the 20th century, several acquisitions were made for the Gallery, partly in the form of donations, partly by purchase, and exchange, corresponding to the principles discussed at the outset of this short chronicle. It is certainly most important to keep the unique character of the venerable old Collection unimpaired, and it must be our constant aim that all new additions shall by in harmony with the existing collection, and thereby reinforce the Gallery's strong points. Yet, since this has ceased to be a private collection, and has become the property of the People, these aims should not blind us to the necessity of replenishing as many of the Gallery's deficiencies as possible. Therefore the accessions of both the last decades extend over almost all the old schools of Europe. The *old German school* has been considerably reinforced by two truly German Madonnas by *Hans Holbein* the Elder (Pl. 139) and *Albrecht Altdorfer,* similar to each other in their great depth of sentiment; by two fine altar panels with an Annunciation by *Hans Süss von Kulmbach;* as well as by a few works by *Lucas Cranach* the Elder, including two renderings of the Passion, and a portrait of a woman of his early Austrian period; finally by a series of works — domestic in the true sense of the word — of the school of Michael Pacher, and the so-called Danube school. Two exceedingly fine, unusual renderings of "Christ bearing His Cross", and "Crist nailed to the Cross" (Pl. 74) by *Juan de Flandes* have been added to the exquisite possessions of works of the old Netherlandish school. Likewise an excellent portrait in delicate cool tones, Queen Eleonora of France, sister to Charles V, by *Joos van Cleeve* (Pl. 78), the Master of the Death of the Virgin, already well represented in the Gallery; and finally the "Presentation in the Temple" by *Jan van Scorel* (Pl. 81), most effective in the rich gold of the architecture and in the figures strongly Italian in style. Among Flemish masters of the 17th century, *Rubens,* as a portraitist, is represented better than before by works of his early period; the portrait of Vicenzo II of Gonzaga, over life-size, a fragment of his mutilated Mantuan altar-piece; and two portraits — not quite finished — Archduke Albert (Pl. 92) and Infanta Isabella, the donors of the Ildefonso Altar, painted with all the temperament, even brutality of youth. We get to know Rubens' collaborator, *Jan Bruegel* the Elder, from a new point of view in two small landscapes (Pl. 91) of fine brush-work and composition. Owing to the historic origin of the Collection, the section of Dutch Masters of the 17th century had been small in number, although not poor in quality, and especial care was given to the enlargement of this series. Here we name works by *Salomon van Ruisdael, Adriaen van Ostade* (Pl. 122), *Isack van Ostade, Jan Steen, Gabriel Metsu, Gerard Terborch, Pieter de Hooch*

(Pl. 126), *Bartholomaeus van der Helst* (Pl. 127). Previously there had been only Canaletto's celebrated series of Austrian views to give an idea of works of Italian artists of architectural scenes. His more prominent predecessors, *Antonio Canale,* and *Francesco Guardi* are now each represented by two excellent Venetian views (Pls. 54 and 55), embodying all the charm in effects of light and color of which this style of painting was capable. Closely connected to the art of Velazquez, we have a work of his great later successor, *Francesco Goya,* in the most vivid, broad, bold, almost sketchy portrait-study of the Artist by himself. Good portraits by *William Hogarth* (Pl. 66), *Joshua Reynolds* (Pl. 67), and *Henry Raeburn,* as well as a fine landscape by *Thomas Gainsbourough,* do not give an adequate conception of English painting of the 18th century. It will scarcely be possible to execute the original plan of completing the series of works of this school.

This brings us to the end of our short chronicle, not, let us hope, to the end of the history of the Gallery. With heart and soul we wish the latter many another addition, and completion, headed by a filling of the gaps in the section of the Italian school. May the Collection keep its position in the first rank of European picture galleries for all ages to come.

PLATES

Andrea Mantegna

St. Sebastian — Der heilige Sebastian — Saint Sébastien

Cosimo Tura

Dead Christ — Der Leichnam Christi — Le corps du Christ

Benozzo Gozzoli

Maria mit dem Kinde, verehrt von den Heiligen Franciscus und Bernardinus

Madonna and Child, adored by St. Francis and St. Bernard — La Vierge et l'Enfant Jésus adorés par Saint François et Saint Bernard

Pietro Perugino

Die Taufe Christi

Baptism of Christ — Le baptème du Christ

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Pietro Perugino

Maria mit dem Kinde und Heiligen

Madonna and Child with Saints — La Vierge, l'Enfant Jésus et des Saintes

Francesco Francia

Maria mit dem Kinde und Heiligen
Madonna and Child with Saints — La Vierge, l'Enfant Jésus et des Saints

Raffael

Die Madonna im Grünen

Madonna and Child with St. John — La Vierge, l'Enfant Jésus et Saint Jean

Fra Bartolommeo

Die Darstellung Christi im Tempel

Presentation in the Temple — La présentation au temple

Andrea del Sarto

Die Beweinung Christi

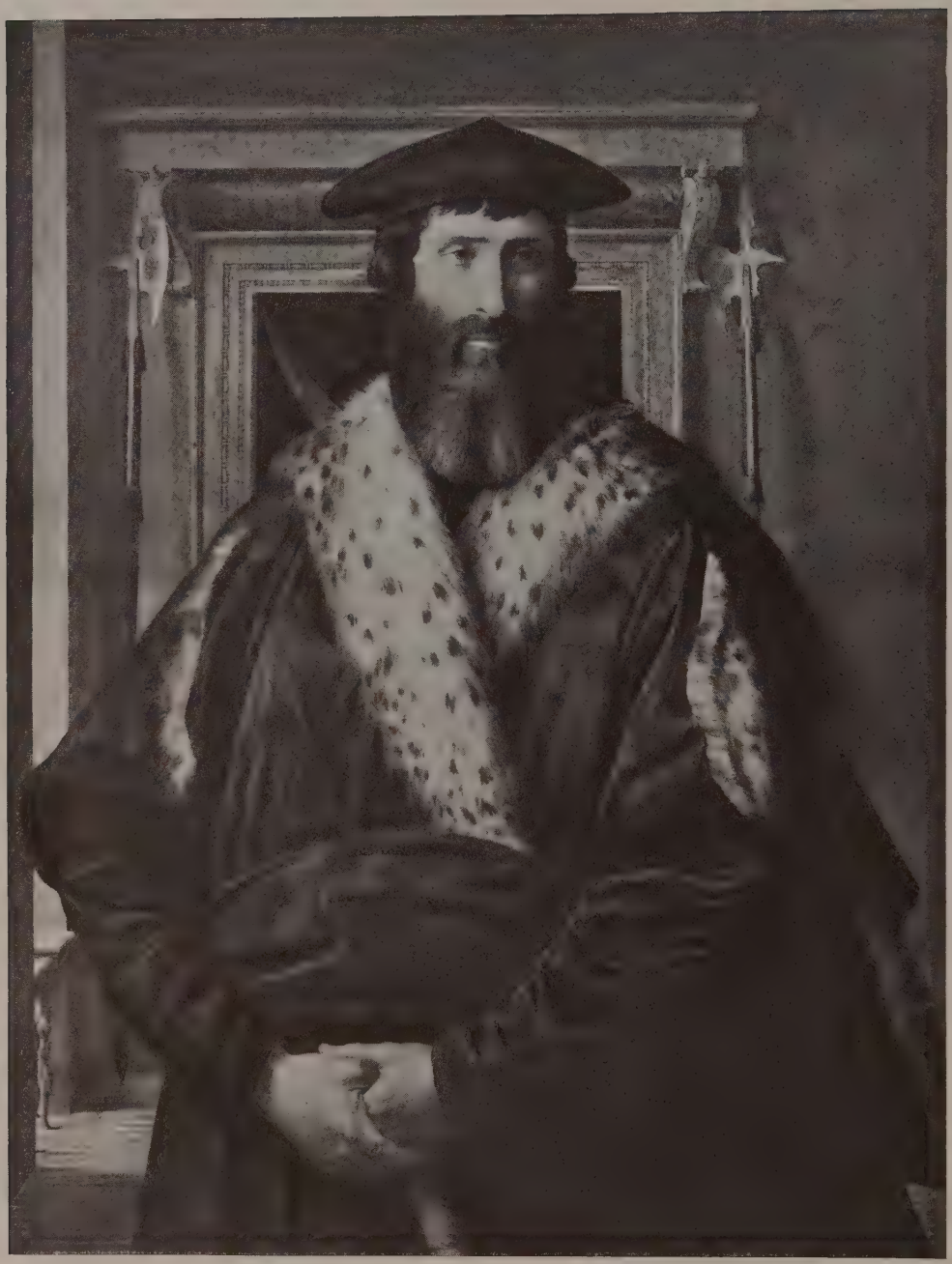
The lamentation for the dead Christ — Le Christ mort pleuré par sa mère

Correggio

Jupiter and Jo — Jupiter und Jo — Jupiter et Jo

Correggio

Ganymede — Ganymed — Ganymède



Parmigianino

Malatesta Baglioni (?)

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Parmigianino

Cupido shaping his bow — Der Bogenschnitzer — Cupidon sculptant son arc

Bronzino

Holy Family — Die Heilige Familie — La Sainte Famille

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Antonello da Messina

Madonna and Child — Maria mit dem Kinde — La Vierge et l'Enfant Jésus

Marco Basaiti

Call of the Sons of Zebedee — Die Berufung der Söhne des Zebedäus — L'appel aux fils de Zébédée

Vincenzo Catena

Portrait

17

Giovanni Bellini

Junge Frau bei der Toilette
Young Lady Arranging her Hair — Jeune femme se parant

Giorgione

Die drei Philosophen

The three Philosophers — Les trois philosophes

Giorgione

Der heilige Sebastian

St. Sebastian — Saint Sébastien

Tizian

Der kleine Tamburinschläger

The little Tambourine-Player — Enfant jouant du tambour de basque

Tizian

Die Zigeunermadonna

The Gipsy Madonna — La Vierge et l'Enfant Jésus

Tizian

Die Kirschenmadonna

Virgin with the Cherries — La Vierge aux cerises

Tizian

Ecce Homo

Tizian

Danae

Tizian

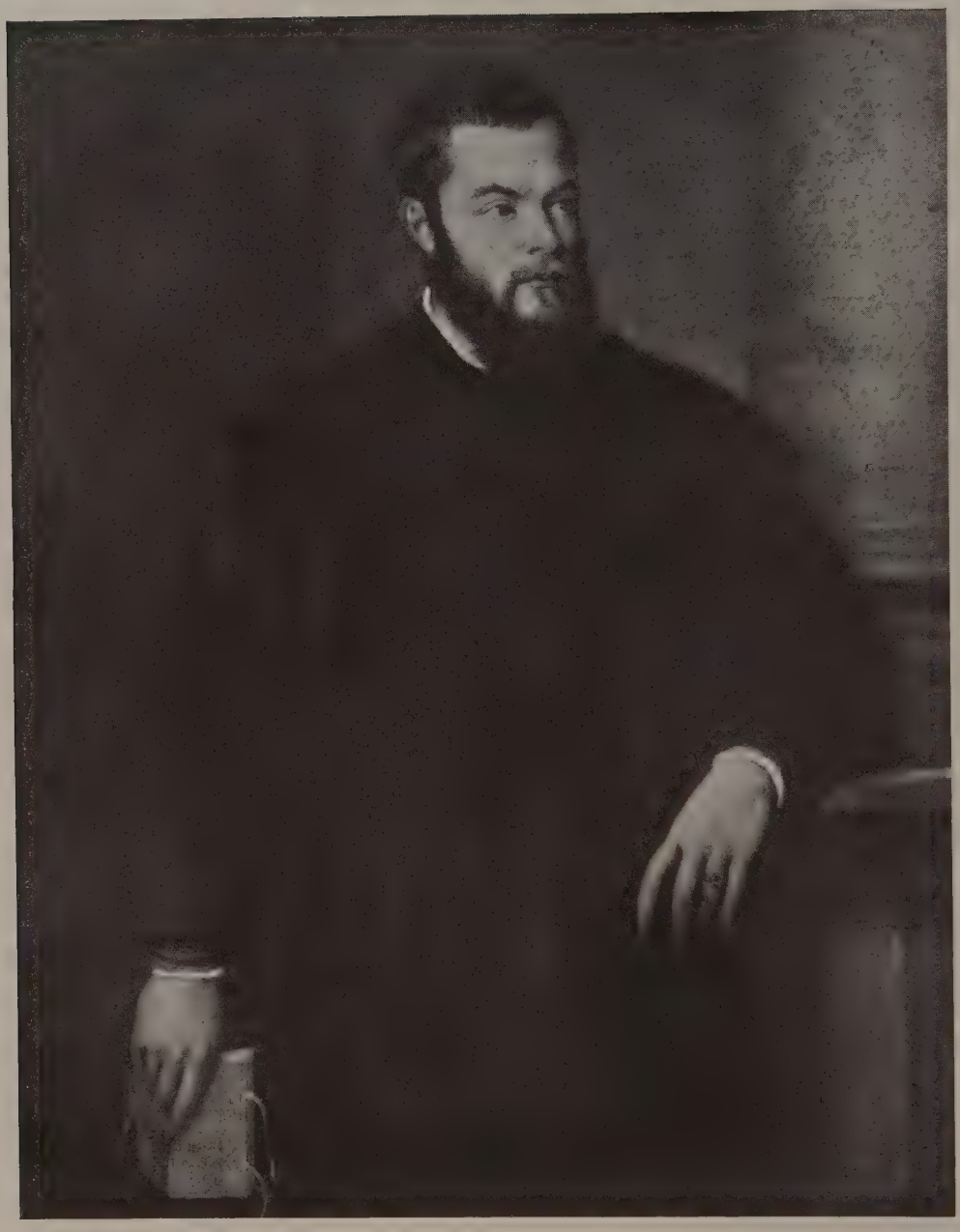
Der Arzt des Künstlers, Parma (?)

The Physician Parma (?) — Le médecin Parma (?)

Tizian

Kurfürst Johann Friedrich von Sachsen

John Frederick, elector of Saxony — Jean Frédéric, électeur de Saxe



Tizian
Benedetto Varchi

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Tizian

Girl in Furs — Das Mädchen im Pelz — La jeune femme aux fourrures

Tizian

Jacopo Strada

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Tizian

Isabella d'Este (?)

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Tizian

Nymph and Shepherd — Nymphe und Schäfer — Nymphe et Berger

Lorenzo Lotto

The Virgin and Child with Saints — Maria mit dem Kinde und Heiligen — La Vierge, l'Enfant et des Saints

Lorenzo Lotto

Portrait

Lorenzo Lotto

Der Mann mit der Tierpranke

Man with an animal's paw — L'homme à la griffe

Palma Vecchio

Lucretia

Palma Vecchio

»Der Bravo«

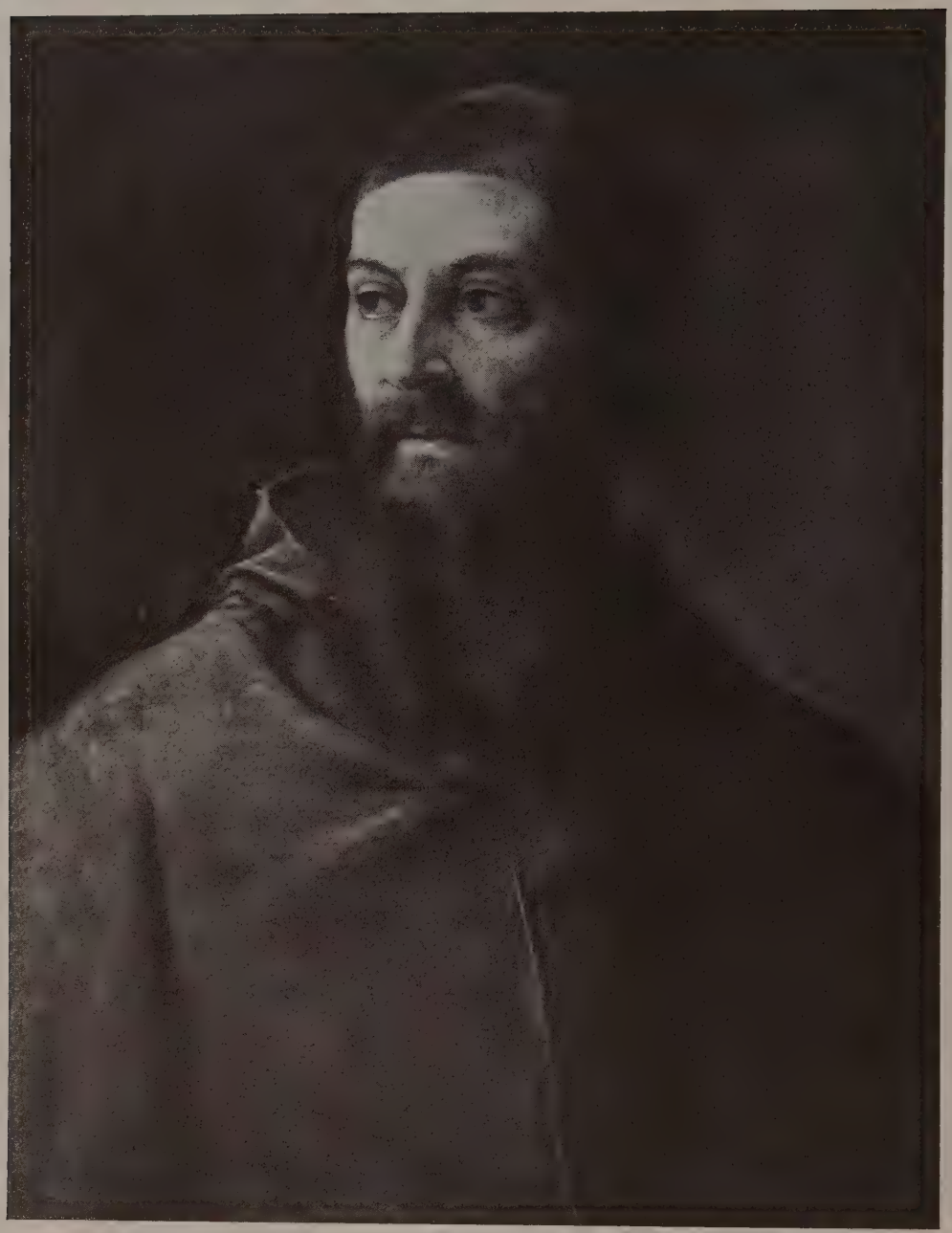
The assassin — L'assassin

Palma Vecchio

Violante

Palma Vecchio

Madonna with Child and Saints — Maria mit dem Kinde und Heiligen — La Vierge, l'Enfant et des Saints



Sebastiano del Piombo

Kardinal Pucci

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Paris Bordone

Young lady at her toilet-table — Junge Frau am Putztische — Jeune femme à la toilette

Giacomo Bassano

Adoration of the Magi — Die Anbetung der Könige — L'adoration des Mages

Paolo Veronese

Healing of the sick woman — Die Heilung des blutflüssigen Weibes — La guérison de la femme malade

Paolo Veronese

Judith

Jacopo Tintoretto

Susanna and the Elders — Susanna und die beiden Alten — Susanne et les vieillards

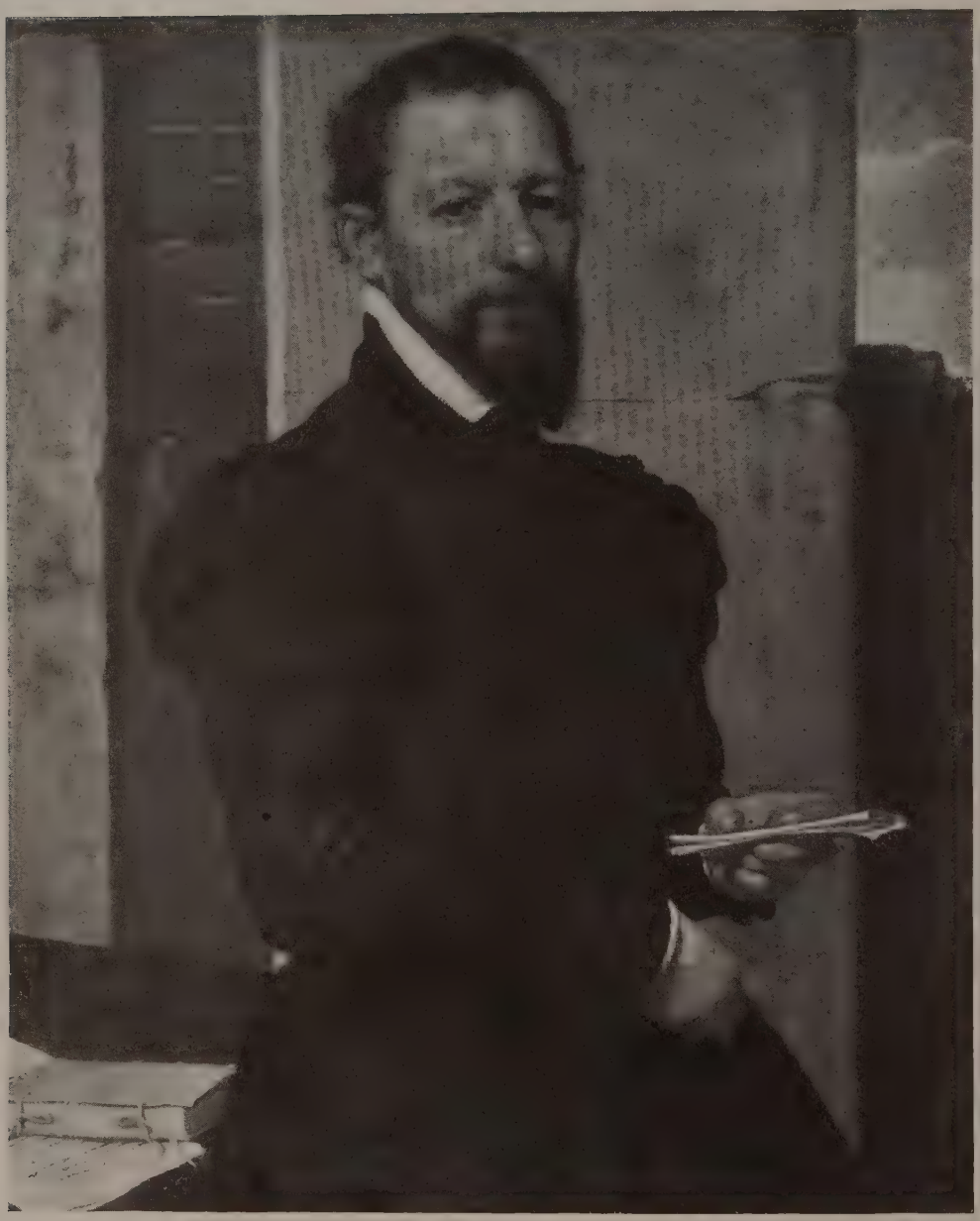
Jacopo Tintoretto

Sebastiano Veniero

Jacopo Tintoretto

Ein Greis und sein Enkel

Old Man and Boy — Un vieillard et son petit-fils



Giovanni Battista Moroni

Portrait of a Scholar — Bildnis eines Gelehrten — Portrait d'un savant

Moretto

St. Justina — Die heilige Justina — Sainte Justine

Annibale Carracci

Christ and the Samaritan Woman — Christus und die Samariterin — Jésus-Christ et la Samaritaine

Francesco Furini

Die büßende Magdalena

Penitent Magdalena — La Madeleine répentante

Guido Reni

Baptism of Christ — Die Taufe Christi — Le Baptême du Christ

Caravaggio

Madonna of the Rosary — Die Rosenkranzmadonna — La Vierge au Rosaire

Antonio Canale

View of Venice — Venezianische Ansicht — Vue de Venise

Francesco Guardi

The Piazza, Venice — Der Markusplatz in Venedig — La place Saint Marc à Venise

Canaletto

View of Schlosshof — Ansicht von Schloßhof — Vue de Schlosshof

Canaletto

View of Vienna — Ansicht von Wien — Vue de Vienne

Giovanni Battista Tiepolo

Die Heilige Katharina von Siena

St. Catherine of Siena — Ste Catherine de Sienne

Joseph Siffred Duplessis

Bildnis Glucks

Portrait of Gluck — Portrait de Gluck

Velazquez

Infant Balthasar Carlos

Infante Balthasar Carlos — L'Infant Balthasar Carlos

Velazquez

Infantin Maria Theresia

Infanta Maria Theresia — L'Infante Marie Thérèse

Velazquez

Infantin Margaretha Theresia

Infanta Margaretha Theresia — L'Infante Marguerite Thérèse

Velazquez

Infant Philipp Prosper

Infante Philip Prosper — L'Infant Philippe Prosper

Jusepe de Ribera

Christus als Knabe unter den Schriftgelehrten

The Young Jesus among the Doctors — Le jeune Jésus au milieu des docteurs

Murillo

St. John the Baptist — Der heilige Johannes der Täufer — Saint Jean-Baptiste

William Hogarth

Portrait

Joshua Reynolds

Bildnisstudie

Study for a Portrait — Étude pour un portrait

Jan van Eyck

Der Kardinal della Croce

The Cardinal della Croce — Le Cardinal della Croce

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Hugo van der Goes

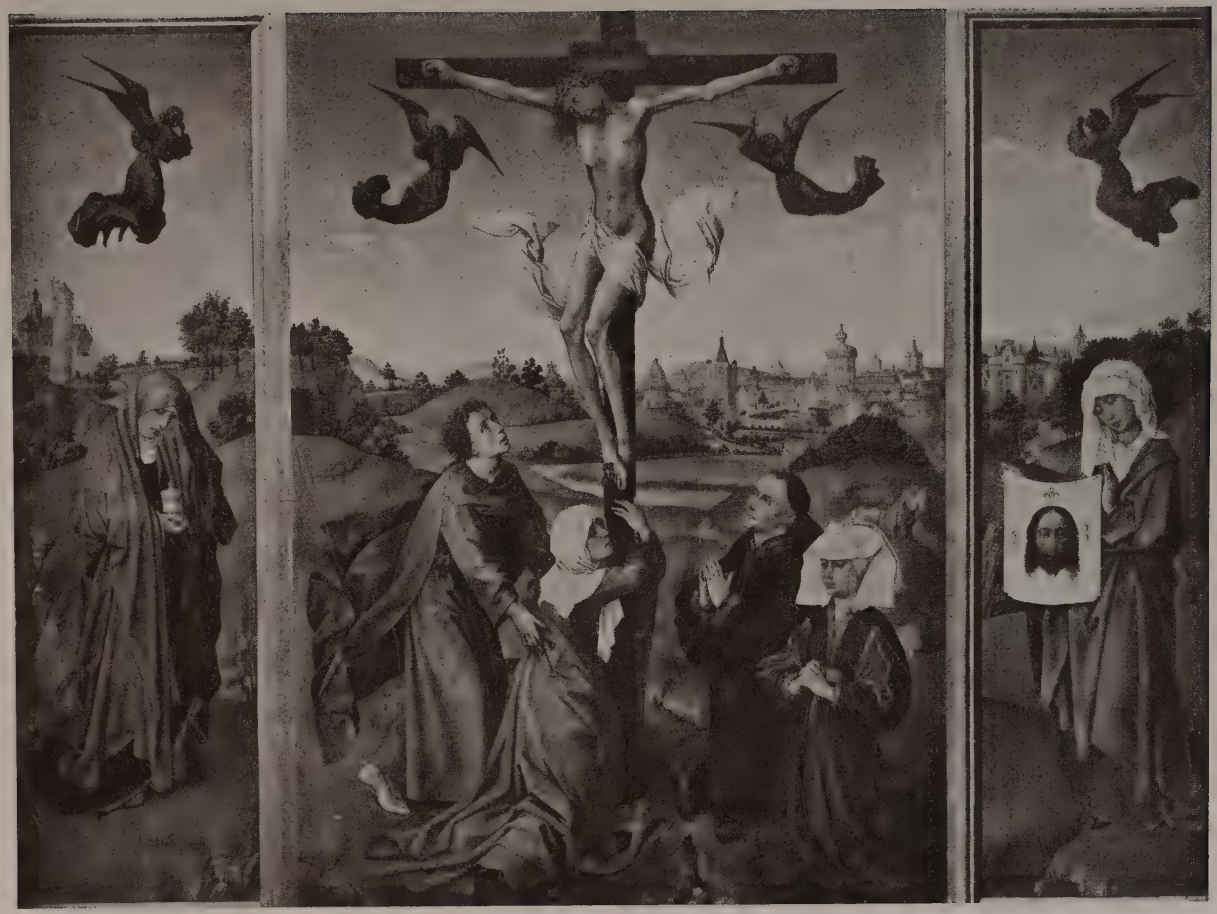
Die Beweinung Christi

The Lamentation for the dead Christ — Le Christ mort pleuré par les siens

Rogier van der Weyden

Maria mit dem Kinde

Madonna and Child — La Vierge et l'Enfant Jésus



Rogier van der Weyden

The Crucifixion — Der Kreuzigungsaltar — Le Christ en croix

Geertgen tot Sint Jans

Die Schicksale der Gebeine des heiligen Johannes des Täufers
Julian the Apostate causing the Bones of John the Baptist to be burned
Julien l'Apostate fait brûler les ossements de Saint Jean-Baptiste

Geertgen tot Sint Jans

Die Beweinung Christi

The Lamentation for the dead Christ — Le Christ mort pleuré par les siens

Juan de Flandes

Die Annagelung Christi an das Kreuz

Nailing of Christ to the cross — Le Christ cloué au croix

Hans Memling

Madonna and Child — Maria mit dem Kinde — La Vierge et l'Enfant Jésus

Gerard David

Der Erzengel Michael und die Heiligen Hieronymus und Antonius von Padua

Archangel Michael, St. Hieronymus and St. Antony of Padua — L'Archange Michel et les Saints Hiéronyme et Antoine de Padoue

Joachim de Patinier

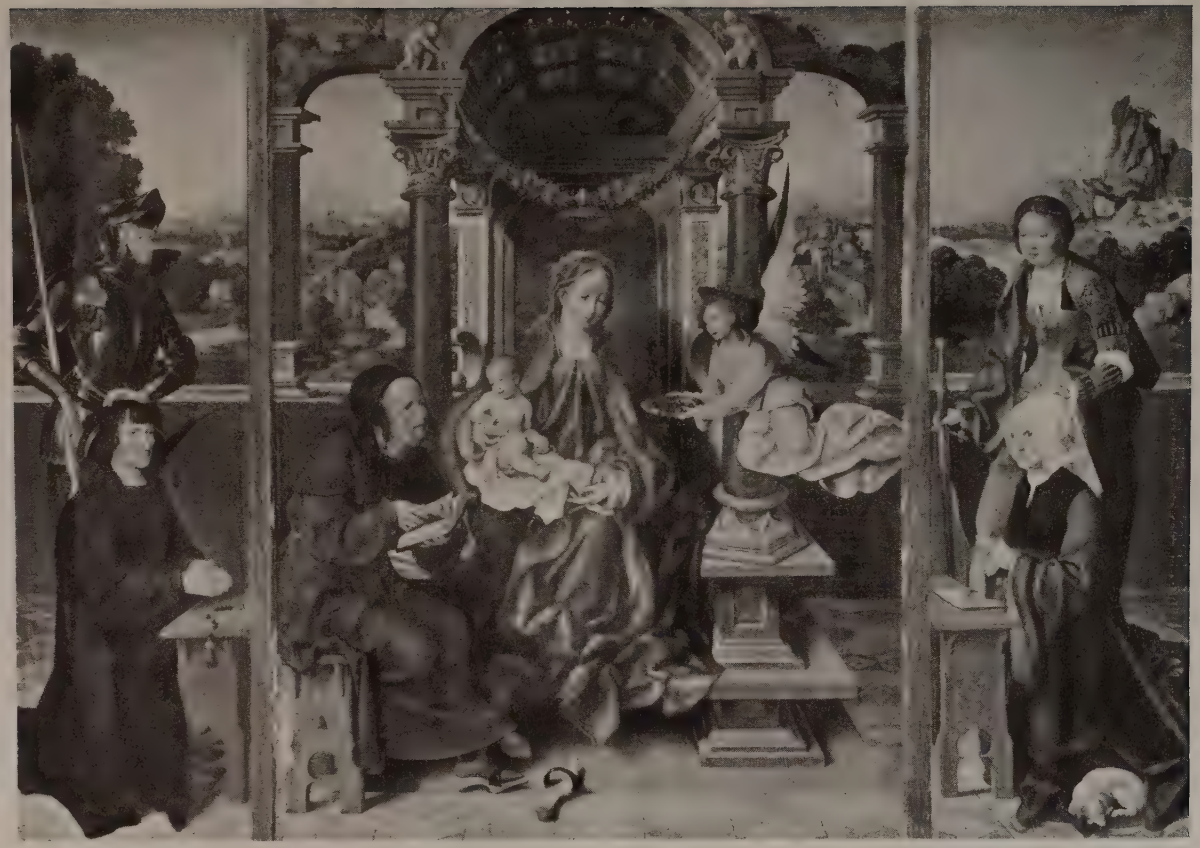
Die Taufe Christi

Baptism of Christ — Le baptême du Christ

Joos van Cleve

Königin Eleonore von Frankreich

Queen Eleonore of France — Eléonore, reine de France



Joos van Cleve

Holly Family — Die heilige Familie — La Sainte Famille

Jan Gossaert (Mabuse)

Der heilige Lukas, die Mutter Gottes zeichnend

St. Luke designing the Madonna — Saint Luc dessinant le portrait de la Vierge

Jan van Scorel

Die Darstellung Christi im Tempel

Presentation of Christ in the Temple — La présentation au Temple

81

Peter Bruegel d. Ä.

Carrying of the Cross — Die Kreuztragung Christi — Le portement de la croix

Peter Bruegel d. Ä.

Conversion of St. Paul — Die Bekehrung Pauli — La conversion de Saint Paul

Peter Bruegel d. Ä.

Peasants Dancing — Der Bauerntanz — Danse villageoise

Peter Bruegel d. Ä.

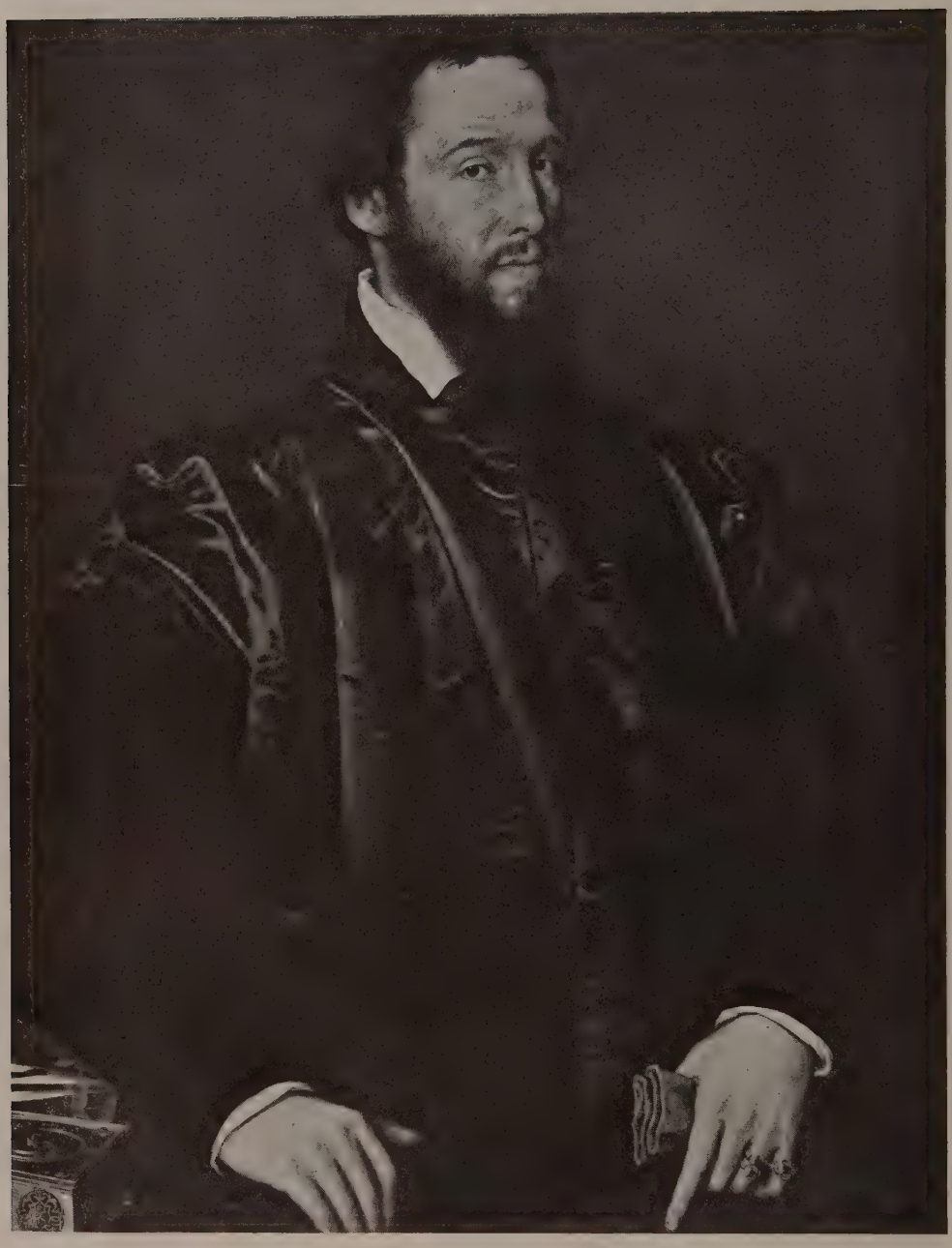
Rustic Wedding Feast — Die Bauernhochzeit — Noces de village

Peter Bruegel d. Ä.

Driving the Cattle home — Die Heimkehr der Rinder — La rentrée des troupeaux

Peter Bruegel d. Ä.

Hunters in Snow — Die Jäger im Schnee — Les chasseurs dans la neige



Antonis Mor

Kardinal Granvella

François Clouet

Karl IX. von Frankreich

Charles IX of France — Charles IX de France

Lukas van Valckenborch

Village in Snow — Das Dorf im Schnee — Le village dans la neige

Jan Brueghel d. Ä.

Landscape — Landschaft — Paysage

Rubens

Archduke Albert — Erzherzog Albert — L'Archiduc Albert

Rubens

St. Ambrosius — Der heilige Ambrosius — Saint Ambroise

Rubens

The four Quarters of the Globe — Die vier Weltteile — Les quatre parties du monde

Rubens

The Lamentation for the dead Christ — Die Beweinung Christi — Le Christ mort pleuré par les siens

Rubens

Die Wunder des heiligen Ignatius (Skizze)

The Miracles of St. Ignatius (Sketch) — Les miracles de Saint Ignace (Esquisse)

96

Rubens

Der Ildefonso-Altar (Mittelbild)

The Ildefonso Altar (Middle Piece) — Le triptyque de Saint Ildefonse (Panneau central)

Rubens

Die Flügel des Ildefonso-Altars

Wings of the Ildefonso Altar — Les volets du triptyque de Saint Ildefonse

Rubens

Die Heilige Familie unter dem Apfelbaum

Holy Family under the Appel-Tree — La Sainte Famille sous le Pommier

Rubens

The Ildefonso Altar — Der Ildefonso-Altar — Le triptyque de Saint Ildefonse

Rubens

Landscape with Philemon and Baucis — Landschaft mit Philemon und Baucis — Paysage avec Philémon et Baucis

Rubens

The park of the Castle — Der Schloßpark — Le parc du Château

Rubens

Venus Worship — Das Venusfest — L'offrande à Vénus

Rubens

Helene Fourment (Das Pelzchen)

Helene Fourment in a Fur-Coat — Hélène Fourment à la Pelisse

Rubens

Selbstbildnis

Self-Portrait — Portrait de l'artiste

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Anton van Dyck

Portrait

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Anton van Dyck

Ein junger Feldherr

A young General — Jeune général

Anton van Dyck

Ruperte Prince Palatin — Prinz Ruprecht von der Pfalz — Le Prince Palatine Rupert

Anton van Dyck

Oberstkämmerer Johann von Montfort

Chamberlain John of Montfort — Le Grand-Chambellan Jean de Montfort

109

Anton van Dyck

The Holy Family — Die heilige Familie — La Sainte Famille

110

Anton van Dyck

Der heilige Hermann Joseph

St. Hermann Joseph — Saint Herman-Joseph

David Teniers d. J.

Rustic Dance — Die Dorfkirmeß — La foire villageoise

David Teniers d. J.

A Rustic Scene — Bauernjungen mit einem Hunde — Jeunes paysans et un chien

Jacob Jordaens

Das Bohnenfest

The Bean-kings feast — Le roi boit

Jan Fyt

Still-Life — Früchte und Geflügel — Nature morte

Frans Hals

Portrait

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Bartholomaeus van der Helst

Portrait

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Rembrandt

Das kleine Selbstbildnis

Self-Portrait — Portrait de l'artiste

Rembrandt

Die Mutter des Künstlers
Portrait of the Artist's Mother — La mère de l'artiste

Rembrandt

Der lesende Knabe
A Youth reading — Jeune homme lisant

Rembrandt

Das große Selbstbildnis

Self-Portrait — Portrait de l'artiste

Adriaen van Ostade

Interior of Peasants Cottage — Das Innere eines Bauernhauses — L'intérieur d'une ferme

Jan Steen

Dissolute Life — Die verkehrte Welt — Société folâtre

Gerard Dou

Der Arzt

The Physician — Le médecin

Franz van Mieris

Die Kranke

The Invalid — La cliente

Pieter de Hooch

Die Mutter

The mother — La mère

Gerard Terborch

Die Apfelschälerin

Woman peeling Apples — Femme pelant des pommes

Philips Wouwerman

Riding School and Horsepond — Landschaft mit Reitern und Pferdeschwemme — Manège près d'un abreuvoir

Jacob van Ruisdael

Woodland Scene — Der große Wald — La grande forêt

Simon de Vlieger

A calm at sea — Schiffe auf ruhiger See — Marine

Jan van de Capelle

Coast Scene — Windstille am Strande — Plage, mer calme

Emanuel de Witte

Die Amsterdamer Oude Kerk

The Oude Kerk at Amsterdam — L' Oude Kerk à Amsterdam

Abraham van Beyeren

Stilleben

Still-Life — Nature morte

Pfenning

Die Kreuzigung Christi
The Crucifixion — Le Crucifiement

Rueland Frueauf d. Ä.

Christ on the Mount of Olives — Christus auf dem Ölberge — Jésus-Christ sur le Mont des Oliviers

Michael Pacher

The Torturing of Christ — Geißelung Christi — Flagellation du Christ

Michael Pacher

Marriage of Mary — Vermählung Mariä — Le Mariage la Vierge

Martin Schongauer

The Holy Family — Die Heilige Familie — La Sainte Famille

Hans Holbein d. Ä.

Madonna and Child — Maria mit dem Kinde — La Vierge et l'Enfant Jésus

Albrecht Dürer

Marter der zehntausend Christen

Martyrdom of the ten thousand Christians — Le martyre des dix mille chrétiens

Albrecht Dürer

Das Allerheiligenbild

The adoration of the Trinity — L'adoration de la Sainte-Trinité

Albrecht Dürer

Maria mit dem Kinde

Madonna and Child — La Vierge et l'Enfant Jésus

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Albrecht Dürer

Maximilian I.

Bernhard Strigel

Die Heilige Sippe

The Holy Kin — La Sainte Parenté

Bernhard Strigel

Maximilian I. und seine Familie

Maximilian I and his Family — Maximilien Ier et sa famille

Wolf Huber

Die Erlösung durch Christi Tod am Kreuz

Salvation through Christ's Crucifixion — La Rédemption par le crucifiement du Christ

Albrecht Altdorfer

Die Geburt Christi

The Nativity — La Nativité

Lucas Cranach d. Ä.

Garden of Paradise — Das Paradies — Le Paradis

Lucas Cranach d. Ä.

Charles V Hunting — Karl V. auf der Jagd — Charles-Quint à la chasse

Lucas Cranach d. Ä.

Christi Abschied von den heiligen Frauen

Christ's parting from the Holy Women — Le départ de Jésus-Christ des saintes femmes

Hans Burgkmair

Bildnis des Künstlers und seiner Frau

Portrait of Artist and his Wife — Portrait de l'artiste et de sa femme

Hans Holbein d. J.
Dirck Tybis

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Hans Holbein d. J.

Jane Seymour

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Hans Holbein d. J.

Portrait

Hans Holbein d. J.

Portrait

Christoph Amberger

Portrait

Bartholomäus Spranger

Hercules und Omphale

Hercules and Omphale — Hercule et Omphale

Bartholomäus Spranger

Mars und Venus

Mars and Venus — Mars et Vénus

Josef Heinz

Diana and Aktaeon — Diana und Aktaeon — Diane et Actéon

EXPLANATORY NOTES

Since the artistic and intellectual qualities of a painting cannot be expressed in a few lines, the following remarks are in no way intended as explanations of the respective pictures. We only bring a few short, purely literal notes, chiefly biographical, but also referring to the materials, size, and subjects of the paintings reproduced. Our purpose is solely that of removing obstacles which might otherwise stand between the work of art and the spectator.

DAVID TENIERS, THE YOUNGER.

Born in Antwerp, 1610, died in Brussels, 1690. Son and pupil of the elder David Teniers; influenced by Rubens and Brouwer; working in Antwerp, after 1651 in Brussels, as court painter and keeper of pictures for Archduke Leopold William.

Frontispiece. The Gallery of Archduke Leopold William in Brussels. In front, the Archduke, to whom Teniers is showing several pictures. Canvas. 123 cm. h. by 163 cm. w. Comp. Introduction. P. II.

ANDREA MANTEGNA.

Born in Vicenza, 1431; died in Mantua, 1506. Pupil of Francesco Squarcione, influenced by Donatello and the study of Classical Art; active in Padua and Mantua.

Pl. **1.** St. Sebastian. Wood, 68 cm. h. by 31 cm. w.; signed on the pillar to left in Greek letters. The use of antique fragments surrounding the Saint is striking, and most characteristic for the Master. The cloud in the upper left-hand corner shows the figure of a horseman, interpreted by Paul Kristeller as Theodoric, King of the Goths, perhaps a symbol for Paganism persecuting Christianity, taken from a Roman relief on the facade of S. Zeno, Verona.

COSIMO TURA.

Born in Ferrara, 1432; died there, 1495; studied under the influence of the School of Padua; worked chiefly in Ferrara at the Court of the Este.

Pl. **2.** Dead Christ, supported by two angels. Right, the open tomb, in the background the three Holy Women. Wood, 52 cm. h. by 87 cm. w.; the semicircular shape suggests the use of the picture as crowning panel of an altarpiece.

BENOZZO GOZZOLI.

Born in Florence, 1420; died in Pisa, 1498; pupil of Fra Angelico da Fiesole, worked as his apprentice in Rome, and Orvieto; later at Montefalco, Perugia, Rome, Florence, S. Gimignano, and Pisa.

Pl. **3.** Madonna and Child, adored by S. Francis of Assisi, who is recommending a monk of his Order, probably the donor of the small altarpiece, and S. Bernardino of Siena to the Virgin. Wood, 34 cm. h. by 55 cm. w.; painted about 1450 at Montefalco. This beautiful composition was used by artists like Niccolò Alunno, and Fiorenzo di Lorenzo for large altarpieces.

PIETRO PERUGINO.

Born at Castello della Pieve, about 1450; died in Fontignano near Perugia, 1523. Pupil to Fiorenzo di Lorenzo in Perugia; probably apprenticed to Andrea Verrocchio in Florence; worked in Cerqueto, Rome, Perugia, and Florence. Master of Raphael.

Pl. **4.** The Baptism of Christ. Wood, 29 cm. h. by 22 cm. w.

Pl. **5.** Madonna and Child with two girl Saints. Signed to left, lower corner, PETRUS PERUSINUS PINXIT. Wood, 85 cm. h. by 62 cm. w. A varied, probably later repetition in the Louvre, Paris; Madonna and Child alone, in a Vienna private collection.

FRANCESCO FRANCIA.

Born at Bologna, 1450, died there, 1517. Goldsmith and painter in Bologna. Influenced by Lorenzo Costa of Ferrara.

Pl. **6.** Madonna and Child with St. Francis, St. Catherine, and the little St. John. Wood, 195 cm. h. by 153 cm. w. Signed on the base of the throne, FRANCIA. AURIFABER BONO[niensis] i. e. Francia, Goldsmith from Bologna.

RAPHAEL.

Raffaello Santi da Urbino. Born at Urbino April 7th, 1483; died in Rome April 6th 1520. Pupil of his father, Giovanni Santi; influenced by Timoteo Viti; assisted Perugino. Worked in Urbino, Perugia, Città di Castello, Florence, Siena, and Rome.

Pl. **7.** Madonna of the Meadow. Wood, 113 cm. h. by 88 cm. w. Painted 1506, according to the inscription on the border of the Virgin's

robe, shortly before the artist moved from Florence to Rome, for Taddeo Taddi of Florence, from whose heirs it was bought by Archduke Ferdinand Charles; still under the influence of Perugino. Two paintings of slightly later date are similar in composition, the Madonna with the Gold-finch in the Uffizi, Florence, and the "Belle Jardinière" in the Louvre, Paris.

FRA BARTOLOMMEO.

Born in Florence 1472, died there 1517. Pupil of Cosimo Rosselli's; influenced by Leonardo da Vinci; worked chiefly in Florence (partly as partner of Mariotto Albertinelli, "School of San Marco"); for short periods also in Venice, Rome, and Lucca.

Pl. **8.** The Presentation of Christ in the Temple. Centre, the Child, giving a blessing, is laid into the arms of Simeon by the Virgin; left, S. Joseph with the two doves, behind him two women, the one kneeling perhaps the prophetess Hannah; behind Simeon an altar-piece, Moses with the Tables of the Law. Wood, 157 cm. h. by 159 cm. w. On the altar-step, 1516 ORATE PRO PICTORE OLIM. SACELLI HUIUS NOVITIO. (Pray for the painter who was once novice of this convent.) Consequently painted for the Dominican Convent at Prato.

ANDREA DEL SARTO.

Born in Florence 1486, died there 1531. Pupil of Piero di Cosimo, follower of Fra Bartolommeo. Worked in Florence, for a short time in Paris.

Pl. **9.** The Mourning for Christ. Wood, 100 cm. h. by 121 cm. w.; signed right, lower corner, "ANDR. SART. FLO. FAB." (Andreas Sarti Florentinus faciebat) — Said to have been painted for the Convent of the Servites, Florence, in 1519; certainly a master-piece of the Artist's mature period.

CORREGGIO.

Antonio Allegri, known as Correggio. Born at Correggio, about 1494; died there March 5th 1534. Said to be pupil to Francesco Bianchi-Ferrari; influenced by the Ferrarese and Florentine School, chiefly by Francesco Francia, and Lorenzo Costa. Worked in Correggio and Parma.

Pl. **10.** Jupiter and Io. Jupiter, in the shape of a cloud, embraces and kisses Io. Canvas, 163 cm. h. by 74 cm. w. Painted about 1530; an old copy in the Museum at Berlin.

Pl. **11.** The Rape of Ganymede by Jupiter disguised as an eagle. Canvas, 163 cm. h. by 71 cm. w. Painted 1530 as above. An angel on the frescos in the Cathedral at Parma is exactly correspondent to the figure of Ganymede; yet there is no doubt of the authenticity of the painting before us.

PARMIGIANINO.

Francesco Maria Mazzola, known as Parmigianino. Born at Parma, 1503; died in Casal Maggiore, 1540. Studied with his uncle, Pierilario, and with Michele Mazzola; influenced by Correggio, later by Michelangelo. Active in Parma, Rome and Bologna.

Pl. **12.** Portrait of Malatesta Baglioni (?) Wood, 124 cm. h. by 98 cm. w. We are not certain whether this portrait represents the Florentine general, Malatesta Baglioni, although this name was attached to it as early as the 18th century.

Pl. **13.** Cupid shaping his Bow; two small cherubs in the background. Wood, 135 cm. h. by 56 cm. w. Painted about 1535 for Cavaliere Bajardi of Parma. The subject of the picture is probably an illustration of the Power of Love. The large god of Love is preparing his weapons; according to Vasari, one of the two cherubs, the little boy, tries to force the struggling, weeping little girl to touch Cupid, of whom she is afraid. Whether this contemporary's interpretation of the allegory be right or wrong, the group in the background is doubtlessly connected with ideas inspired by Philostrates Erotes. According to the newest interpretation (W. Weisbach) Cupid, placing his foot on two books, triumphs over Learning, and Science.

BRONZINO.

Agnolo di Cosimo di Mariano, called Bronzino. Born at Monticelli, a suburb of Florence, 1503; died in Florence, 1572. Pupil of Raffaelino del Garbo, and Jacopo Pontormo; further studies influenced by the works of Michelangelo.

Pl. **14.** Holy Family. Centre, Madonna and Child; left St. Anne; right, St. Joseph; below, the little St. John the Baptist. Wood, 124 cm, h. by 99 cm. w. Signed on a stone at left, BROZINO FLORETINO. Chief work of the Artist's mature period. A repetition in the Louvre, Paris.

ANTONELLO DA MESSINA.

Antonello di Giovanni degli Antonj da Messina; born in Messina about 1430; died there, 1479; his studies influenced by the Netherlandish, and subsequently the Neapolitan School; later by the Venetians, especially Giovanni Bellini. Worked in Messina, and, towards his end, in Venice.

Pl. **15.** Madonna and Child. Wood, 116 cm. h. by. 64 cm. w. Apparently a fragment of a large altarpiece, representing the Madonna enthroned with Saints. Left, lower corner, a hand holding a glass with oil (?), (appeared only a few years ago after cleaning the picture) probably belonging to a female saint. According to Bernard Berenson, a fragment of the famous altar piece in S. Cassiano, Venice.

MARCO BASAITI.

Of Greek descent; worked in Venice from about 1500 to 1520. Studied with Alvise Vivarini, influenced by Giovanni Bellini.

Pl. **16.** The Call of the Sons of Zebedee. Christ, accompanied by two old apostles, — the one at his right probably Peter — calling his later disciples, Jacob and John, the sons of Zebedee, who is apparently to be recognized in the old man walking behind them. Wood, 125 cm. h. by 81 cm. w. Signed to left, on a cartellino on the lower stone framing, "1515. marcus. Baxaitj f." Small domestic altarpiece; painted after a panel of five years earlier origin for the High Altar of S. Andrea della Certosa (today Accademia, Venice). In the larger painting the composition is reversed. It also lacks the painted stone framing with male nudes leaning on the columns; these latter figures, intended as statues, are independent of the actual rendering, and only expressive of the Renaissance love of the nude.

VINCENZO CATENA.

Vincenzo di Biagio, called Catena; born about 1470, died at Venice, 1531. Influenced by Giovanni Bellini, later by Giorgione. In Venice.

Pl. **17.** Portrait of an elderly Man. Wood, 77 cm. h. by 58 cm. w. Signed on upper margin, VINCENTIUS CATENA PINXIT. Probably a rather late work.

GIOVANNI BELLINI.

Born at Padua (?) about 1430, died at Venice Nov. 29th 1516. Probably pupil of his father, Jacopo; influenced by his brother-in-law, Andrea Mantegna, and by Donatello's works in Padua. In Venice.

Pl. **18.** Young Woman arranging her Hair. Wood, 73 cm. h. by 78 cm. w. Right, lower corner a cartellino with the signature, *Joannes bellinus faciebat* M D XV. To judge from the genre subject, unusual for the Renaissance, this picture must have been painted to order. Scarcely a rendering of Venus, but more probably a Venetian courtesan. According to Jacob Burckhardt, it might be a portrait of the mistress of Pietro Bembo's, the subject of a sonnet of the latter to Bellini. A repetition, probably by the Artist's own hand, formerly at Fairfax Murray's in London.

GIORGIONE.

Giorgio Barbarelli da Castelfranco, called Giorgione. Born at Castelfranco, 1478, died at Venice, 1510. Pupil of Giovanni Bellini. In Castelfranco, and Venice.

Pl. **19.** The three Philosophers. Canvas, 122 cm. h. by 142 cm. w. In the past the celebrated picture has been the subject of many different interpretations. The difficulty lies in the style of the great Venetian who sought more for pictorial form than for story-telling. Yet the picture is surely has a definite subject. Franz Wickhoff thought to recognize Aeneas, in Oriental costume, showing King Euandrus, and his son Pallas the rock on which the Capitol was to be erected. Probably the subject is derived from Ancient History. Marc Antonio Michiel, a Venetian art-lover of the first half of the 16th century simply named the picture the "Three Philosophers"; one might think of representatives of scholars, mathematicians, and astronomers of Antiquity — perhaps Pythagoras, Ptolemaeus, and Archimedes. The same art-lover declares the picture to have been finished by Giorgione's pupil, Sebastiano del Piombo; yet there is hardly a trace of any collaboration, the painting giving the impression of being entirely the work of one hand.

Pl. **20.** Boy with an Arrow. Wood, 48 cm. h. by 42 cm. w. Formerly ascribed to Correggio, yet most probably identical with a picture by Giorgione, which Marc Antonio Michiel, mentioned above, saw in a Venetian private collection in 1525. The interpretation as St. Sebastian or Apollo is open to doubt.

TITIAN.

Tiziano Vecellio, born at Pieve di Cadore, presumptively 1477; died in Venice August 27th, 1576. Pupil of Giovanni Bellini, influenced by Giorgione. In Venice; for short periods in Padua, Rome, and Augsburg.

Pl. **21.** The small Tambourine-player. Canvas, 52 cm. h. by 52 cm. w. Doubtless a portion of a larger picture. As corroboration, the considerable piece of canvas turned in at the upper margin, which, when stretched would give the picture an impossible shape. This charming fragment, newly attributed to Paolo Veronese, may have been part of a picture of Venus, like the little Cupid painted by Titian on a picture of Giorgione's (Dresden) destroyed today. A similar single figure of a Cupid, probably also a fragment, in the Vienna Academy.

Pl. **22.** The Gipsy Madonna. Wood, 67 cm. h. by 84 cm. w. Ascribed to Giorgione by some authorities; probably one of the earliest known works by Titian, still strongly under Giorgione's influence. The name is derived from the brunette type of the Virgin.

Pl. **23.** Madonna with the Cherries. Left, St. Joseph, right St. Zacharias; right, foreground, the little St. John the Baptist. Wood, 81 cm. h. by 100 cm. w. A famous early work. The two saints in the background have been considerably damaged, and much restored. Owing to its state of decay, the picture was transferred from canvas on to wood in 1853 to 1859 by Erasmus Engert. On this occasion the aspect of the back of the coating of paint, showing Titian's ground, was retained in a copy, still extant, and most instructive for the study of the Artist's methods.

Pl. **24.** Ecce Homo. Pilate is showing Christ to the People. Canvas, 262 cm. h. by 360 cm. w. Signed on a piece of paper (on the lower steps) TITIANUS EQVES CES. F. 1543. A perfect master-piece of Titian's mature period, painted for the Dutch merchant, Giovanni d'Anna (probably van Haanen) living in Venice. Henri III of France, and later the noted English art-lover, Lord Arundel, are said to have in vain offered large sums to the family of the first owner. Finally purchased by the Duke of Buckingham, from whose gallery it came into the Imperial collections.

Pl. **25.** Danae. Background, the figure of an old servant holding a vessel to catch the rain of gold from Jupiter, whose head is visible in the clouds at the upper margin. Canvas, 138 cm. h. by 152 cm. w. Signed, lower right-hand corner, TITIANUS. AEQVES. CAES. Titian treated the same subject in several paintings; one in the Museum at Naples (about 1545), where Cupid takes to flight with expressions of dismay; one in the Prado, Madrid, where the old woman collects the gold pieces in her apron; and the present painting, perhaps not entirely by the Master's own hand, yet most effective in the fine compositon, the fine modelling of the nude, and the exquisite color.

Pl. **26.** Titian's physician, Parma (?). Canvas, 112 cm. h. by 84 cm. w. The name of the sitter is not authenticated. In the careful, detailed modelling of the intelligent features and the capable hand, in the delicate, almost dry, brush work, and the depth of expression, this excellent portrait displays qualities unusual for Titian's early period, to which it could only belong. Therefore attributions to Giorgione, even to artists of lesser rank, like Domenico Campagnola, and Giovanni Cariani, have been thought of. Yet Titian's authorship cannot be regarded as impossible, as long as the style of his earlier portraits has not become absolutely clear.

Pl. **27.** The Elector John Frederick the Magnanimous of Saxony. Canvas, 110 cm. h. by 84 cm. w. Probably painted, 1550 or 1551, in Augsburg, after the capture of the Elector by Charles V in the battle of Mühlberg. A copy of a portrait of the same prince by Titian, — probably painted by Rubens in Spain — was found in Rubens' studio after his death.

Pl. **28.** Portrait of Benedetto Varchi. Canvas, 116 cm. h. by 92 cm. w. Signed on column, Titianius F.; painted about 1540. It is open to doubt, whether the subject is the Florentine historian, Benedetto Varchi (1502—1565).

Pl. **29.** The Girl in Furs. Canvas, 100·5 cm. h. by 83·5 cm. w. Painted about 1530. The name of Eleonora, Duchess of Urbino was attached to the picture, yet it probably represents a model or a courtesan, possibly identical with the celebrated "Bella di Tiziano" in the Palazzo Pitti in Florence. The picture belongs to one and the same category as Bellini's "Young Woman at her Toilet" (Pl. 18), and Raphael's so-called "Fornarina" in the Barberini Gallery in Rome. We are certain that Rubens copied the "Girl in Furs", and was thereby inspired for his "Helene Fourment in a Fur Cloak" (Pl. 104).

Pl. **30.** Jacopo Strada. Canvas, 125 cm. h. by 95 cm. w.; signed, upper margin, left, TITIANUS f. The cartouche with the name, and title of the

subject, and the date, 1566, was added later, after Titian's death. The portrait was painted 1568 in Venice, when Strada, court antiquary to Maximilian II (later to Rudolf II) was there to purchase antiquities for Albrecht V, Duke of Bavaria.

Pl. **31.** Isabella d'Este (?). Canvas, 103 cm. h. by 64 cm. w. The general hypothesis that Isabella, the gifted Duchess of Mantua, daughter to Ercole I of Ferrara, and wife of Francesco Gonzaga is to be recognized in this picture, is refuted by a comparison with the authenticated portrait of this princess, — a copy by Rubens after a portrait of Titian's, perhaps that of 1534 — also in the Picture Gallery of the Vienna Art Museum. The theory that Titian might have used an older portrait of the Duchess at an earlier age cannot be maintained, since there is no similarity whatever in the features. The headdress, the capillara, a sort of wig made out of silk threads and ribbons, an invention of Isabella's and a source of envy to the ladies of the neighboring courts, is the only connection between both portraits. Perhaps the subject was one of the Duchess's gay young ladies in waiting, perhaps a successor of the beautiful Brognina, who was courted by the Cardinal Archbishop of Salzburg, Mattheus Lang, the Spanish Viceroy in Milan, Raimondo di Cardone, and François I of France.

Pl. **32.** Nymph and Shepherd. Canvas, 142 cm. h. by 187 cm. w. The actual subject of this incomparable work is unknown, yet it might be found in one of the classical bucolics, as there can be no question with Titian of a mythological genre painting, similar to those of Rubens. The picture is wrongly supposed to be incomplete, and only underpainted. It is, moreover, a master-piece of the Master's latest style, which was far in advance of the artistic conception of the following centuries.

LORENZO LOTTO.

Born at Venice about 1480; died at Loreto, 1556, or 1557. Pupil of Giovanni Bellini. Chiefly in Bergamo, and Venice; visited Treviso, Rome, and the Marches.

Pl. **33.** The Virgin with Child and Saints. The Madonna crowned with a wreath by an angel; next to her, kneeling, a saint, perhaps St. Catherine, and St. James the Great with a pilgrim's staff. Canvas, 112 cm. h. by 148 cm. w. Master-piece of the Artist's mature period, about 1530.

Pl. **34.** Portrait of a Youth. 42 cm. h. by 36 cm. w. Fine early work, under the influence of the art of the Bellini; painted about 1503. Doubtless the little lamp at the right is a symbol; perhaps it stands for the evanescence of the Flame of Life.

Pl. **35.** The Man with the Animal's Paw. Canvas, 98 cm. h. by 76 cm w. Excellent specimen of Lotto's later portrait style, painted about 1540. The significance of the golden paw of an animal in the man's hand is not clear.

PALMA VECCHIO.

Giacomo Palma the Elder, known as Palma Vecchio. Born at Serinalta, near Bergamo, about 1480; died at Venice, 1528. Pupil of Giovanni Bellini. In Venice.

Pl. **36.** Lucretia, in the act of stabbing herself with a dagger: behind her, in the dusk, the head of a man. Wood, 84 cm. h. by 68 cm. w. Like all works of the Artist's reproduced here, of his mature period, about 1520. That it is difficult to tell who the man is behind Lucretia is explained by the style of the Venetians, chiefly bent on the art of painting, and less on the telling of a story. In the 17th century the man was taken for Tarquin, who was surely not present at Lucretia's suicide. Either her husband Collatinus, or her avenger Brutus, who drove away the Tarquinians, is more probable.

Pl. **37.** "The Bravo". A man in armor is seizing a young man crowned with laurels by the shoulder, while he hides a dagger behind his back. Canvas, 75 cm. h. by 67 cm. w. In the 17th century it was taken for a work of Giorgione's; the subject was interpreted as the attack of the military tribune C. Luccius on L. Plotius, after a passage from Valerius Maximus. There were other interpretations besides; this ambiguity causes us to keep to the title of "Bravo" (an assassin who murders for hire), a name already belonging to the picture in the collection of Archduke Leopold William.

Pl. **38.** Portrait of a young Girl, said to be Violante, the daughter of the Master, on account of the violet at her breast. Wood, 65 cm. h. by 51 cm. w. The name of Violante has been given to the picture more recently, without any reason whatever. The inventory of the collection of Archduke Leopold William, where the young

Venetian is put down as "la bella gata" (the beautiful cat), shows to which class of society she belonged. The Venetian women of those times bleached their hair artificially to get the fine, golden coloring.

Pl. **39.** Madonna with Child and Saints. Left of the Madonna, St. Catherine (?), and St. Coelestine; right, St. John the Baptist, and a girl saint (perhaps St. Barbara). Wood, 133 cm. h. by 200 cm. w. A master-piece. As often with the Venetians, the saints are not characterized sufficiently.

SEBASTIANO DEL PIOMBO.

Sebastiano di Francesco Luciani, called del Piombo. Born in Venice about 1485; died in Rome, 1547. Pupil of Giorgione's; further studies under the influence of the Roman school, chiefly of Michelangelo. In Venice, and Rome.

Pl. **40.** Cardinal Pucci. Canvas, 72 cm. h. by 56 cm. w. An excellent portrait of the Artist's first years in Rome; the name is doubtful.

PARIS BORDONE.

Paris Paschalinus, known as Bordone. Born in Treviso, 1500; died in Venice, 1571. Pupil to Titian. In Venice, Treviso, Vicenza, Belluno and environs, Milan, Paris, and Augsburg.

Pl. **41.** Young Woman at her Dressing-table. Canvas, 111 cm. h. by 83 cm. w. Painted between 1530, and 1540. This young Venetian probably belongs to the same class as those represented in the portraits of Bellini, Titian, and Palma.

GIACOMO BASSANO.

Giacomo da Ponte, called Bassano. Born at Bassano about 1510, died there 1592. Pupil of his father, Francesco the Elder; further studies under the influence of the Venetians. Working chiefly in Bassano, temporarily also in Venice.

Pl. **42.** Adoration of the Magi. Canvas, 93 cm. h. by 117 cm. w. Excellent work of the Artist's middle period. The over-long figures are reminiscent of the early style of the great Spaniard, Greco, (who studied in Venice) to whom the picture was falsely ascribed not very long ago.

PAOLO VERONESE.

Paolo Caliari, called Veronese. Born 1528 at Verona, died 1588 at Venice. Pupil of Antonio Badile in Verona, influenced by the Venetians. In Verona, and chiefly in Venice; visited Mantua, the environs of Treviso, Vicenza, and Padua.

Pl. **43.** The Healing of the Sick Woman. Canvas, 102 cm. h. by 136 cm. w. The subject of this celebrated picture has been erroneously given in recent catalogues as "Christ before the House of Jairus". Doubtless it represents the woman who "was diseased with an issue of blood twelve years", and was healed by touching the robes of Christ (Matth. 9. 20, Marc. 5. 25. Luc. 8. 43).

Pl. **44.** Judith with the Head of Holofernes; beside her a negro servant. Canvas, 111 cm. h. by 100 cm. w. An excellent work of the height of Veronese's mastership, in recent years mistakenly attributed to his fellow student, Battista Zelotti.

JACOPO TINTORETTO.

Jacopo Robusti, called Tintoretto. Born in Venice, 1528; died there May 31st 1594. For a short period pupil of Titian. In Venice.

Pl. **45.** Susanna and the two Elders. Canvas, 143 cm. h. by 193 cm. w. Master-piece of the great Artist's maturity.

Pl. **46.** Sebastiano Veniero, victor in the naval battle of Lepanto (1571), in armor, holding the commander's staff; in the background a combat at sea. Veniero was Procurator of St. Mark's after 1570, Doge of Venice after 1577, and died 1578. Canvas, 112 cm. h. by 84 cm. w.

Pl. **47.** An old Man and his Grandson. Canvas, 103 cm. h. by 83 cm. w. Left, below, the letters, M. Z., probably the initials of the person portrayed.

GIOVANNI BATTISTA MORONI.

Born at Bondio, near Albino in the Province of Bergamo about 1520; died at Bergamo 1578. Pupil of Moretto. In and around Bergamo.

Pl. **48.** Portrait of a Scholar. Canvas, 86 cm. h. by 70 cm. w. The letter in the sitter's hand, as well as the book and papers on the table, indicate his profession.

MORETTO.

Alessandro Bonvicino, called Moretto da Brescia. Born at Brescia about 1498; died there, 1554.

Pl. **49.** St. Justina, adored by the donor of the picture; to left, the unicorn, the attribute of the Saint. Canvas 200 cm. h. by 140 cm. w.

The custom of portraying the donor of an altar-piece on the picture itself is found in Italy as early as the 14th century. Yet only in the High Renaissance are these persons brought into as close relation to the saints, as on this finest of Moretto's extant pictures. The unicorn, as a symbol of chastity, is placed next to the Saint, who is said to have successfully withstood the seduction of Ciprianus, who was canonized later.

ANNIBALE CARRACCI.

Born at Bologna, about 1560; died at Rome 1609. Pupil of his cousin, Lodovico Carracci; studied the masters of the High Renaissance. Worked in Bologna, later chiefly in Rome.

Pl. **50.** Christ and the Samaritan Woman. Canvas, 61 cm. h. by 147 cm. w. A work of the Artist's late, most mature period.

FRANCESCO FURINI.

Born in Florence about 1600; died there 1646. Studied with his father, Filippo; further with Passignano, Biliverti, and Matteo Rosselli.

Pl. **51.** Penitent Magdalen. Canvas, 69 cm. h. by 60 cm. w. Left, lower margin, a Hebrew inscription on the stone parapet, „Blessed are the mourners, for they will be comforted."

GUIDO RENI.

Born at Calvenzano near Bologna, 1575; died at Bologna, 1642. Pupil of Dionisio Calvaert, and Lodovico Carracci, influenced by Caravaggio, and Annibale Carracci. Active chiefly in Bologna; for short periods also in Rome, and Naples.

Pl. **52.** The Baptism of Christ. Canvas, 262 cm. h. by 185 cm. w. Master-piece of the Artist's mature period, when influenced by the study of Raphael's works.

CARAVAGGIO.

Michelangelo Merisi da Caravaggio. Born about 1560 at Caravaggio in the Province of Bergamo; died at Porto d'Ercole, 1609. Studied in Milan, perhaps with one of the Campi; later influenced by the Venetians, and apprenticed to Cavaliere d'Arpino. Worked in Milan, chiefly in Rome; later Naples, Malta, and Sicily.

Pl. **53.** The Madonna of the Rosary. The Virgin has rosaries distributed for her among the kneeling mass of people by St. Dominic, and other monks of his Order. To the farthest left, an elderly man, the donor of the picture, lifting the habit of the Saint. Canvas, 364 cm. h. by 241 cm. w. We do not know for which church this remarkable picture was originally painted. In the 17th century it was bought for the sake of its artistic merit by a group of artists, Rubens, Jan Breugel the Elder, Hendrik van Balen and others, for 1800 fl., and presented to the Dominican or Jacobine Church in Antwerp, from where it was acquired by Joseph II. The name of the donor is unknown; his excellent portrait was erroneously thought in the 18th century to have been put into the picture by Van Dyck.

ANTONIO CANALE.

Giovanni Antonio Canale, called Canaletto. Born in Venice, 1697; died there, 1768. Pupil of his father, Bernardo C.; influenced by Venetian landscape painters, and by Pannini. Worked in Venice, visited Rome, and London.

Pl. **54.** Venetian View. Right, Dogana di mare; background, the Churches of S. Giorgio Maggiore, left, and Redentore, right. Canvas, 46·5 cm. h. by 63 cm. w. From the Manfrin, Festetics, and Gsell Collections, together with a pendant view of the Riva degli Schiavoni. Both pieces acquired for the Gallery in 1918.

FRANCESCO GUARDI.

Born at Venice, 1712; died there 1793. Studied with his father, Domenico, and possibly with his senior brother, Giovanni Antonio; influenced by Antonio Canale. Brother in law to Giovanni B. Tiepolo. Worked in Venice, and Venetian territory.

Pl. **55.** The Piazza of St. Mark's in Venice, in the Carnival, with wooden festival architecture, partly hiding the Procurazie, and with many masked figures. Canvas, 29·5 cm. h. by 45 cm. w. Purchased 1912, together with a pendant, the Arsenal in Venice.

CANALETTO.

Bernardo Bellotto, called Canaletto. Born in Venice, 1720; died at Warsaw, 1780. Nephew, and pupil to Antonio Canale. Working in Venice, Rome, Upper Italy, Munich, Dresden, and Warsaw.

Pl. **56.** View of Schlosshof, on the banks of the March in Lower Austria, formerly an Imperial castle, (still standing to-day, although

fast becoming a ruin). View from the side of the entrance. Canvas, 138 cm. h. by 257 cm.w. Painted for the Court of Vienna, together with two other views of the same Castle, and a series of Viennese scenes, by the Artist from 1658 to 1660. The whole series extant in the Art Museum. A small repetition of the present picture in a Vienna private collection.

Pl. **57.** View of Vienna, seen from the Belvedere. Foreground, Schwarzenberg Gardens with the pond, Belvedere Gardens; middle distance, left, Church of St. Charles, Schwarzenberg Palace; background centre, St. Stephen's Cathedral, right Salesian Church. Canvas, 136 cm. h. by 214 cm. w. See above.

GIOVANNI BATTISTA TIEPOLO.

Born at Venice, 1696, died at Madrid, 1770. Pupil of Gregorio Lazzarini; influenced by Piazzetta, and Sebastiano Ricci, as well as by works of the older Venetians, chiefly of Paolo Veronese. Worked in Venice, and environs, Milan, Würzburg, Madrid,

Pl. **58.** St. Catherine of Siena. Canvas, oval, 70 cm. h. by 52 cm. w. The Saint wears the Crown of Thorns, which she chose in preference to a golden crown offered to her by Christ; on her hands the stigmata, awarded to her for her miracles.

JOSEPH SIFFRED DUPLESSIS.

Born at Carpentras 1725; died at Versailles 1802. Pupil of the Carthusian friar, Imbert, later of Subleyras in Rome. In Carpentras, Rome, and Paris.

Pl. **59.** Portrait of Gluck. Canvas, 98 cm. h. by 80 cm. w. As it is signed, J. S. DUPLESSIS PINX. PARISIS 1775, the portrait was painted from life, during the sojourn of the celebrated composer Christopher Willibald Gluck in Paris (1714 — 1787).

VELAZQUEZ.

Diego Rodriguez de Silva Velazquez. (His family name was actually Silva, the name of Velazquez was his mother's.) Baptized at Sevilla June 6th 1599 died at Madrid August 6th 1660. Pupil of Francisco Herrera the Elder, and Francisco Pacheco. Worked in Sevilla and Madrid; after 1623 court painter to Philipp IV; twice visited Italy.

Pl. **60.** Infante Baltasar Carlos, at the age of about ten. Canvas, 128 cm. h. by 100 cm. w. Painted 1639, to judge from the age of the Prince, who was betrothed very early to Marianne of Austria, and died not quite 17, before the marriage.

Pl. **61.** Infanta Maria Theresa, aged 14. Canvas, 127 cm. h. by 98 cm. w. Painted end of 1652, or beginning of 1653, for Emperor Ferdinand III with whom negotiations of marriage were pending at that time. The Infanta finally married Louis XIV. of France. A repetition in the Boston Art Museum, the head alone in the Louvre, Paris.

Pl. **62.** Infanta Margareta Theresa, approximately three years old. Canvas, 128 cm. h. by 100 cm. w. Painted 1654 or 1655; the first of the portraits of this Princess sent to the Vienna Court. The Infanta became Empress as wife of Leopold I.

Pl. **63.** Infante Philip Prosper, hardly two years old. Canvas, 128 cm. h. by 99 cm. w. Painted 1659; the frail little boy died two years later.

JUSEPE DE RIBERA.

Jusepe de Ribera, called lo Spagnoletto. Born at Jatavia, 1589; died at Naples 1652. Pupil of Francisco Ribalta in Valencia; continued his studies in Italy, where he was strongly impressed by Caravaggio. Worked chiefly in Naples.

Pl. **64.** The young Christ among the Doctors in the Temple at Jerusalem. Canvas, 129 cm. h. by 175 cm. w. A repetition of this picture at Bridgewater House in London.

MURILLO.

Bartolomè Estèban Murillo, born in Sevilla. end of 1617; died there April 3rd 1682. Pupil of Juan del Castillo. Working principally in Sevilla.

Pl. **65.** St. John the Baptist as a Child. Canvas, 154 cm. h. by 108 cm. w. The attribution of this popular, celebrated picture to Murillo is uncertain. Older inventories of the Gallery mention the name of the Genoese, Bernardo Strozzi, called Prete Genovese; yet this attribution is also not fully convincing.

WILLIAM HOGARTH.

Born in London, 1697; died at Leicester Fields, 1764. Studied painting under James Thornhill. Copperplate engraver, and writer on Art; 1757 appointed Sergeant Painter to the King.

Pl. **66.** Portrait of a young Girl. Canvas, oval, 75·5 cm h. by 58·5 cm w. Purchased in Vienna, 1912.

JOSHUA REYNOLDS.

Sir Joshua Reynolds, born at Plympton in Devonshire, 1723; died in London, 1792. Pupil of Thomas Hudson; influenced by the works of Old Masters. Chiefly in London, travelled to Italy, Holland, Belgium, and France.

Pl. **67.** Portrait Study of a young Girl. Canvas, 76·5 cm h. by 63 cm w. Not a finished portrait, but rather a study from a model, or a relative; named "Contemplation" on account of the thoughtful expression. Purchased in England in 1913.

JAN VAN EYCK.

Born at Maaseyck about 1490; died at Bruges, June or July, 1441. Probably pupil of his elder brother. Hubert van Eyck, together with whom he perfected the use of oil technique for artistic purposes; influenced in his style by the miniatures in old manuscripts. In the service of John of Bavaria in the Hague, court painter to Philipp the Good of Burgundy; travelled in Portugal and Spain; finally in Bruges.

Pl. **68.** Cardinal della Croce. Wood, 35 cm h. by 24 cm w. James Weale tried to identify the model with Cardinal Nicolas Albergati, born 1375, who came to the Netherlands as Papal legate in 1431. This theory is open to doubt, as the priest rendered here seems older than Albergati was in Van Eyck's life-time, and as the portrait to judge from its style cannot have been painted much after 1432. The excellent drawing for this portrait is in the Dresden Print Room.

HUGO VAN DER GOES.

Possibly born at Goes in Zeeland about 1430, died 1482, in Rooden Clooster near Soignies, where he had become a lay monk. Worked chiefly in Ghent.

Pl. **69.** The Mourning for Christ. Wood, 35·5 cm h. by 23·2 cm w. An early work, originally forming a small domestic altar-piece (Diptych). There is extant in our Gallery the second panel, sawed into halves; the front painting, a Fall of Man; the back, a St. Genevieve in grisaille.

ROGER VAN DER WEYDEN.

Also called Rogier de la Pasture. Born at Tournai, about 1400; died at Brussels, 1464. Pupil of Robert Campin (probably identical with the Master of Flémalle). In Tournai, after 1436 town painter in Brussels; 1449—1450 in Italy.

Pl. **70.** Madonna and Child. On the framing of the stone niche, centre, above, the figure of God the Father with the dove; to left, Adam, above him the angel who drove him out of Paradise; right, Eve under the Tree of Knowledge. Wood, 18 cm h. by 12 cm w. This small painting, and a second little panel, a St. Catherine, also in our Gallery, originally formed the diptych of a small travelling altar. This especially fine work belongs to a certain group of early pictures of the Artist's, still clearly under the influence of his teacher, the Master of Flémalle.

Pl. **71.** The Altar of the Crucifixion. Centre, Christ on the Cross, with Mary, and St. John — beside them the donors of the altar, a couple kneeling in prayer. Wood, 102 cm h. by 73 cm w. Left panel, St. Magdalen with the vase. Right panel, St. Veronica with the Sudarium. Each 102 cm h. by 34 cm w. Rather an early work. In spite of the divisions, the three panels make a single beautiful composition, as shown by the unity of the landscape, and the symmetry of the four mourning angels in dark robes.

GEERTGEN TOT SINT JANS.

Dates of birth and death unknown. Worked in Haarlem about 1470—1490; said to have died there at the age of 28 years. Pupil of Albert van Ouwater.

Pl. **72.** Julian the Apostate causing the Bones of St. John the Baptist to be burned. Wood, 172 cm h. by 139 cm w. The back of an altar panel (the front is shown on Pl. 73). Geertgen painted a large altar-piece, with a Crucifixion on the central panel, for the high altar of the church of the Johannites at Haarlem, with whom he was staying. The two shutters had renderings of the Passion on the inner sides, and scenes from the history of the patron saint of the Order, St. John the Baptist, on the outside. Only the present one of these doors (cut into two pictures as early as the 16th century) has been preserved; it came into the collection of Archduke Leopold William from that of Charles I of England. On the back of the panel, reproduced here, the history

of the earthly remains of the Saint. Background, left, his decapitated corpse is buried by his disciples; further to right his head is being interred by the first wife of Herod. Foreground, Emperor Julian the Apostate has the bones exhumed out of the opened vault to be burned. The monks of the Order, visible behind the grave, take up a bone; this is solemnly presented to the Johannites of St. Jean d'Acre as holy relic in the background at the right. The Master anachronistically depicted his hosts in the convent, in their ordinary costumes, as the Johannites in the picture.

Pl. **73.** Mourning over the dead Christ. In the background the body of one of the two malefactors is thrust into a pit, while the descent of the other from the cross is being prepared. Wood, 174 cm. h. by 138 cm. w. The front of Pl. 72. We must think of the whole altar-piece as having a broad panel with the Crucifixion in the centre, a scene like the Imprisonment, Procession to Calvary or Nailing to the Cross on the left panel, and the present Pietà as right panel.

JUAN DE FLANDES.

A Flemish artist, at the court of Queen Isabella the Catholic of Spain around 1500; probably studied in Brussels.

Pl. **74.** Christ nailed to His Cross. Wood, 21·5 cm. h. by 15·5 cm. w. This small picture, as well as a second one of the same size, a Procession to Calvary, purchased for the Art Museum 1912 and 1913, are from a large series of 46 or 47 renderings of the life of Christ, painted, — according to a well-founded theory of Carl Justi's — by the court painter, Juan de Flandes, for Isabella the Catholic. After the death of Isabella, the uncommonly rich series, (diminished by a few pieces, ten of which, including the two in Vienna, came to a lady of the Court, the Marquesa of Denia) passed into the possession of the art-lover, Margareta of Austria, daughter to Maximilian I, in Mecheln. There Dürer saw them, and wrote, "about 40 small panels painted in oil colors, the like of which I have never beheld for clearness and goodness." Today the series is entirely dispersed. There are still 15 pieces in the Escorial, Madrid, two at Dr. Eduard Simon's in Berlin, and one each in the National Gallery, and at Apsley House in London. In addition to these there are two which were at the Prince of Fondi's some years ago, and the two little panels of our Art Museum, the better one of which is reproduced here. The landscapes, and the types of the heads — see the Moorish chieftain on horseback behind the Cross in our rendering — show the pictures to have been painted in Spain.

HANS MEMLING.

Born about 1435, at Mömlingen near Aschaffenburg; died at Bruges 1494. In Bruges. Pupil of Roger van der Weyden.

Pl. **75.** Madonna and Child, with an angel, and a clerical donor. Wood, 69 cm. h. by 47 cm. w. Centre of a triptych. The doors, with both SS. John on the inside and Adam and Eve on the outside were cut apart and joined in two panels in the 17th century and are likewise in the Art Museum. On the centre panel the introduction of ornaments of the Italian Renaissance is most remarkable; the fruit-garlands held by cherubs are derived from models in Upper Italy. The sculpture groups on the capitals at right and left represent the Sacrifice of Abraham and the Decapitation of St. John the Baptist.

GERARD DAVID.

Born at Ouwater in Holland about 1460, died at Bruges 1523. After 1484 in Bruges; temporarily in Antwerp. Possibly pupil of Geertgen tot Sint Jans influenced by Hans Memling.

Pl. **76.** Archangel Michael with St. Jerome, and St. Anthony of Padua. Triptych. Wood, centre 66 cm. h. by 53 cm. w.; side panels, each 66 cm. h. by 22 cm. w. Archangel Michael stands over the fallen angels, in the shape of demons; to right, above, God the Father, below whom three other angels are driving devils into the abyss. St. Jerome is pictured as cardinal, the lion at his feet. St. Anthony holds a book, on which a tiny naked child is kneeling in prayer; either the infant Christ, to whom this Saint stood in very close relation, or a symbol of the uplifting of the Saint's soul in prayer. On the outer side of the doors, not reproduced here, we see the donor and his family; left, a man in armor, with bow and arrows, (probably a member of a society of archers, hardly as St. Sebastian), right a woman with a prayer-book, leading a little boy, who holds three nails in his hand.

JOACHIM DE PATINIER.

Born at Dinant about 1480, died at Antwerp 1524. After 1515 working in Antwerp. Studied under the influence of Hieronymus Bosch, later of Gerard David, and Quinten Metsys.

Pl. **77.** The Baptism of Christ. Above in clouds, God the Father and the dove of the Holy Ghost; left, middle distance, the preaching of St. John the Baptist. Wood, 68 cm. h. by 77 cm. w. Chief work of the Master's. Signed in front on a stone, OPUS JOACHIM D. PATINIER.

JOOS VAN CLEVE.

A painter formerly named "Master of the Death of the Virgin" after two of his chief works in Munich and Cologne; to-day justly supposed to be identical with Joos van Cleve. His activity can be traced in Antwerp from 1511 up to his death in 1540. Influenced by Jan Joest van Haarlem, and later, in Antwerp by Quinten Metsys. In Antwerp; visited Paris and London.

Pl. **78.** Queen Eleonora of France, sister to Emperor Charles V, and wife of François I. Wood, 35·5 cm. h. by 29·5 cm. w. The Spanish inscription on the letter, held by the Queen signifies, "To the most Christian, most powerful Queen, my mistress". Painted 1530, during a visit of Joos van Cleve to Paris, mentioned by Guicciardini. Exact repetitions in Hampton Court, and in the Traumann Collection in Madrid; more free copies by other artists in English, and French private collections.

Pl. **79.** Holy Family with an Angel, adored by the donor and his wife under the protection of their patron saints, SS. George and Catherine. Wood, centre panel, 94 cm. h. by 70 cm. w.; side panels each 94 cm. h. by 80 cm. w. On the stools the emblem of the donor's family. Master-piece of the Artist's middle period. The use of forms of the Italian Renaissance, in the architecture, and in the putti holding a garland of fruit, is still more striking here than on the small altar of Memling's (Pl. 75).

JAN GOSSAERT CALLED MABUSE.

Born at Maubeuge (Mabuse) about 1470; died at Middelburg, 1533 or 1534. Worked in Antwerp after 1503; trip to Italy 1508—1509; afterwards in Middelburg, and Utrecht in the service of Philip, and Adolph of Burgundy, also of the Habsburg Court in Mecheln. Influenced by the study of his Flemish predecessors, and by that of Classical Art and Italian style.

Pl. **80.** St. Luke drawing the Madonna. The Evangelist, the patron saint of the Guild, drawing with a silver pencil the vision of the Virgin in a cloud surrounded by angels. In the niche in the background the statuette of Moses with the Tables of the Law. Wood, 115 cm. h. by 82 cm. w. The architecture, as well as the figures of this excellent work, clearly show classical Italian influence; — his contemporaries regarded Gossaert as a pioneer in this style.

JAN VAN SCOREL.

Born at Schoorl (Scorel) near Alkmaar, 1495; died probably in Utrecht 1562. Pupil of Cornelis Willemsz in Haarlem, of Jacob Cornelisz in Amsterdam, and, for a short time, of Jan Gossaert, called Mabuse, in Utrecht. After long travels in Germany, Switzerland, Carinthia (Upper-Vellach) Italy (chiefly in Rome at the court of Pape Hadrian VI) and Jerusalem, resident in Utrecht, temporarily also in Haarlem.

Pl. **81.** The Presentation of Christ in the Temple. Wood, 114 cm. h. by 86 cm. w. Doubtless identical with a picture which the Flemish biographer, Karel van Mander, saw at Geert Willemsz Schoterbosch's in Haarlem, and described as follows. "A beautiful picture in which the Virgin presenteth Christ to Simeon in the Temple, wherein there is to be seen gorgeous architecture with delicate arches, and many a gilded or golden ornament rendered most beautifully in colours, besides being excellent in the figures, which are lovely to behold". Painted about 1525 — 1530 under the influence of Italian, chiefly Roman memories, possibly such of Bramante's first version of St. Peter's.

PETER BRUEGEL THE ELDER.

Known as Peasant Bruegel. Born in the village of Bruegel near Brée in the Campine of Limburg, about 1520; died at Brussels, 1569. Emerged from the old school of professional painters of water colors on canvas; influenced by the works of Hieronymus Bosch, later apprenticed to Peter Coeck. Visited France, and Italy. In Antwerp after 1551, later in Brussels up to his death.

Pl. **82.** The Procession to Calvary. Wood, 124 cm. h. by 170 cm. w. Signed left, lower margin, BRUEGEL M. D. LXIIII. There is a strong anachronism in rendering the Biblical event as an execution of the Artist's own period, (that

of the Spanish government of the Netherlands under the Duke of Alba). Among the countless genre scenes we must make efforts to discover the actual subject, Christ falling under the Cross, in the centre. In the foreground, the larger figures of the Virgin, St. John, and the Holy Women, wrapped in deepest grief, are placed in a strong well-calculated contrast to their surroundings.

Pl. **83.** The Conversion of Paul. Wood, 108 cm. h. by 156 cm. w. Signed right, lower corner, BRUEGEL M. D. LXVII. Again the same anachronism in the rendering of an army crossing an Alpine pass, as principal theme of the picture. Further in the background, one sees the actual event, according to the Bible. „And as he journeyed, he came near Damascus: and suddenly there shined round about him a light from heaven. And he fell to the earth and heard a voice saying unto him, Saul, Saul, why persecutest thou me?"

Pl. **84.** Peasants Dancing. Wood, 114 cm. h. by 165 cm. w. signed, lower right-hand corner, BRUEGEL. A master-piece of the Artist's, probably of his latest period, unexcelled in the rendering of the motions, and most vivid characteristics of the peasants.

Pl. **85.** The Peasant Wedding. Wood, 114 cm. h. by 163 cm. w. This cannot be regarded as an actual pendant to the preceding picture, although it is of the same period, and also a master-piece. A wedding feast, the bride characterized most clearly with the same ugly, vulgar features, and the same dull expression of apathy, as on most Dutch renderings of this kind (even up to Rembrandt's Marriage of Samson in the Dresden Gallery). It is impossible to pick out the bridegroom. Quite at the right, beside the priest, there is a burgher, perhaps the landowner of the village. Bruegel himself visited such festivals together with a friend from Antwerp, yet, as we are told, in peasant disguise.

Pl. **86.** Driving home the Cattle. Wood, 123 cm. h. by 159 cm. w. Signed, left, BRUEGEL M. D. LXV. This picture, as well as two further paintings in the Art Museum (see below), a picture in the Lobkowitz Castle at Raudnitz in Bohemia, and another in the Metropolitan Museum, New York, belong to a magnificent series of landscapes — probably renderings of Months. The same number of these paintings were in Archduke Leopold William's collection. We cannot tell whether the series ever grew to the full number of twelve pictures. The wonderful landscape with bare trees, and a magnificent herd of cattle returning home from pasture, probably represents November.

Pl. **87.** Huntsmen in the Snow. Wood, 117 cm. h. by 162 cm. w. Signed centre, lower margin, BRUEGEL MDLXV. Belonging to the same series as the preceding painting. For the Artist's period this is most unusual in characterization; the dark silhouettes of hunters, and hounds against the white snow, the tiny figures skating on the steel-grey surface of the pond, the heavy winter sky; probably February. To this month, Netherlandish tradition assigned the snowy landscape; we have the proofs in the pictures of months in the breviary of the Duke of Berry (beginning of the 15th century), and in the Grimani Breviary (beginning of the 16th century).

ANTONIS MOR.

Also named Antonis Moro, as well as van Dashorst, after his estate. Born at Utrecht about 1512, died in Antwerp between 1576, and 1578. Pupil of Jan van Scorel; studied Italian art of portraiture. At first in Utrecht, after 1547 in Antwerp; visited Rome, the Courts of Madrid (as court artist of Philipp II), Lissabon, London, and Brussels.

Pl. **88.** Cardinal Granvella. Wood, 107 cm. h. by 82 cm. w. signed, right, upper margin, Antonius mor faciebat 1549. — Antoine Perrenot de Granvella, the renowned statesman (1517 to 1586); Bishop of Arras; after 1550, successor to his father as minister under Charles V, later Philip II; then with Margareta of Parma in the Netherlands, and finally Viceroy of Naples.

FRANÇOIS CLOUET.

Also named Janet. Born at Tours, before 1522; died in Paris 1572. Pupil of his father, Jean Clouet. In Paris; after his father's death, court painter, first under François I, then under Henri II, François II. and Charles IX.

Pl. **89.** Charles IX of France. Wood, 25 cm. h. by 21 cm. w. Right, upper corner, dated 1561. The King, who was born 1550, and died as early as 1574, is portrayed shortly after his ascent to the throne (1560). At the age of twenty he married Archduchess Elisabeth, the

daughter of Emperor Maximilian II. We have a second portrait of Charles IX, full figure, life size, also by François Clouet, in our Art Museum.

LUCAS VAN VALCKENBORCH.

Born at Mecheln, about 1540; died at Nürnberg after 1622. Studied in the Mecheln school of genre painters under the influence of Pieter Bruegel the Elder. In Mecheln, later in Germany, for a time at the court of Archduke Matthias (later Emperor) in Linz.

Pl. **90.** Village in the Snow. Canvas, 117 cm. h. by 198 cm. w. Signed, left, lower margin, 1586 LVV. With the exception of Bruegel's works, one of the best winter landscapes.

JAN BRUEGEL THE ELDER

known as „Velvet-Bruegel". Born at Brussels, 1568; died at Antwerp, 1625. Son of Peter Bruegel the Elder and grandson of Peter Coeck of Alost. Pupil of Peter Goetkint, studied the works of his deceased father; influenced by Gillis van Coninxloos III. Worked in Antwerp, as painter to Archduke Albert, and Infanta Isabella; travelled in Italy and Germany. Friend, and collaborator of Rubens.

Pl. **91.** Landscape with peasant teams. Copper, 26 cm. h. by 18·5 cm. w. Signed, left, BRUEGEL 1603. Purchased 1918 from the Hollitscher Collection in Berlin, together with a pendant, a Village Street.

PETER PAUL RUBENS.

Born at Siegen, June 28th 1577; died at Antwerp, May 30th 1640. Pupil of Tobias Verhaegt, Adam van Noort, and of Otto van Veen; to whom he was indebted the most. 1598 master of the Lucas Gild of Antwerp. From 1600 to 1608 in Italy, in the service of Duke Vicenzo I Gonzaga in Mantua; for short periods also in Venice, Rome, Genoa, and in Spain; after 1608 chiefly in Antwerp, as court painter to Archduke Albert, and Infanta Isabella (after 1609), barring journeys to Paris (repeatedly between 1621 and 1627), to Madrid (1628—1629), and London (1629—1630).

Pl. **92.** Archduke Albert. Wood, oak, 105 cm. h. by 74 cm. w. Rubens repeatedly painted his patron, Archduke Albert (1559—1621) a son of Emperor Maximilian II, and Regent of the Netherlands after 1595. The present portrait, and its pendant, that of Infanta Clara Eugenia Isabella, the Archduke's wife, are the earliest known portraits of the princely couple. Both pictures were probably painted 1609, as sketches, or models for later portraits. They are not quite complete (observe the slightly unfinished hands); and were most likely retained by Rubens in his studio. We suppose them to be identical with the portraits of the two Regents, mentioned in the inventory of Rubens' estate. Acquired for the Gallery 1920 through exchange.

Pl. **93.** St. Ambrose. On account of the massacre at Thessalonica, the saintly Bishop refuses entrance into the Cathedral of Milan to Emperor Theodosius the Great. Canvas (the round of the upper margin is probably not original), 362 cm. h. by 246 cm. w. Similar to the Decius-Mus Series of the Liechtenstein Gallery, Vienna, this excellent altar-piece was painted — probably after a Rubens sketch — entirely by the young Van Dyck, who was then (about 1618) in Rubens' studio, and who also made a comparatively large sketch for this composition (at present in London, National Gallery).

Pl. **94.** The Four Parts of the Globe, personified by female allegorical figures in the company of river gods. Left, background, Europe with Danube; before these Africa, as negress, with Nile leaning on a stone urn, — behind his back putti are playing with a crodolile; right, America with the Amazon River holding a cocoanut, in front Asia with the Ganges, a tigress sucking her young at his feet. Canvas, 209 cm. h. by 284 cm. w. In Rubens' time only four parts of the Globe were counted, as Australia was still unknown. This celebrated picture was painted about 1612, throughout by Rubens' own hand; even the animals, which he often left for his collaborators to finish. A school repetition of the tigress and her cubs, probably by a pupil like Jan Wildens, is in the Gallery of the Academy of Fine Arts, Vienna.

Pl. **95.** Pietà. Wood, 41 cm. h. by 54 cm. w. Signed left, on the rock above, P·P·RUBENS·F·1·6·1·4. A repetition in the Antwerp Museum, made into a somewhat larger painting through the addition of a landscape, and still-life accessories, by the hand of an apprentice. In the Liechtenstein Gallery there is a similar painting of Rubens' school with life-size figures partly corresponding to those of the present little painting; on an engraving by P. Soutman it was given the name of Rubens.

Pl. **96.** The sketch for the "Miracles of St. Ignatius". The Jesuit saint, Ignatius of Loyola, healing persons possessed of the devil; one of these is in convulsions on the ground in front; in the cupola the evil spirits are taking to flight. Wood, 104 cm. h. by 72 cm. w. For the Jesuit Church in Antwerp, built 1615—1621, Rubens and his pupils painted the entire pictorial decorations. For the first, 1618, two large altarpieces, the Miracles of S. Ignatius, and those of St. Francis Xaver, which were alternately to decorate the high altar; our Gallery has both these paintings, as well as the sketches. The Assumption of the Virgin, painted later, is also in our Collection, while only a number of sketches are left of the 39 paintings on the ceiling, destroyed 1718 at the pillage of the Church. The large paintings of Ignatius and Francis Xaver are entirely the work of pupils, and we have only the sketches to show us the Master's intentions. Compare, in the sketch before us, the architecture of the background, bathed in light, with the dry, flat execution of this part in the large painting.

Pl. **97.** The Ildefonso Altar. Central panel; the Virgin surrounded by female saints, presenting a chasuble taken from the treasures of her Son to St. Ildefonso, Bishop of Toledo. Wood, 352 cm. h. by 236 cm. w. This altarpiece, commissioned by the Infanta Isabella, was painted wholly by Rubens himself, 1630 — 1632, for an altar erected by the fraternity of St. Ildefonso (a foundation of Archduke Albert's) in the Church of Saint-Jacques sur Caudenberg in Brussels.

Pl. **98.** Side panels of the Ildefonso Altar. Left, Archduke Albert, recommended by his patron saint, St. Albert of Liège; right, Infanta Isabella, the wife of the Archduke, accompanied by St. Elisabeth of Hungary. Wood, 352 cm. h. by 109 cm. w. The inner sides of the doors. (See Pl. 100.)

Pl. **99.** The Holy Family under the Apple-tree. Right, the Virgin and Child, behind them St. Joseph, left the little St. John, followed by his parents, Elisabeth and Zacharias. Wood, 352 cm. h. by 109 cm. w. The side panels of the Ildefonso Altar were split apart in the 18th century, and these outer sides of the doors were joined together in one picture.

Pl. **100.** The Ildefonso Altar. Total aspect of the altar-piece with opened doors.

Pl. **101.** Landscape with Philemon and Baucis. Right, Jupiter, accompanied by Mercury, shows the old couple, their hosts, the flood which is engulfing the whole landscape; a judgment on the other inhabitants of the district, who refused their hospitality to the wanderers. Wood, 147 cm. h. by 209 cm. w. In the inventory of Rubens' estate the picture is mentioned as, "a Great Flood with the history of Philemon and Baucis". According to the style of painting, the picture must have been painted about 1625.

Pl. **102.** The Castle Park. A company of young ladies and gentlemen making merry in front of a castle pond. Wood, 52 cm. h. by 97 cm. w. A reminiscence of social life at Rubens' own country place. Perhaps we may take the couple, quietly standing aside to watch the revelry of their guests, for Rubens himself and his second wife, Helene Fourment. The beautiful picture was painted about 1635.

Pl. **103.** The Worship of Venus. In the centre of a grove, the statue of Venus, to whom Nymphs are sacrificing, and bringing offerings; swarms of little cherubs dancing, gliding about, reaching for the fruit that hangs in the trees. Left Satyrs pursuing and embracing Nymphs. Canvas, 217 cm. h. by 350 cm. w. The subject of this celebrated painting is derived from the descriptions of the elder Philostratus, a Greek Sophist of the Roman Empire. Titian had already made free use of the description of the "Gods of Love" for a picture, of which Rubens made a marvelous copy. He was thereby inspired for the "Worship of Venus", in which he took still greater liberties with the ideas of Philostratus. A master-piece painted about 1632.

Pl. **104.** Hélène Fourment in a fur Cloak. Wood, 175 cm. h. by 96 cm. w. Rubens' second wife; he was 53 when he married her as a girl of 16. Inspired by Titian's "Girl in Furs" (Pl. 29) which Rubens copied. Painted about 1638, when Hélène was 24 years old, probably during a pause in her posing, when she may have tried to warm herself by putting on a fur cloak. She often posed for him in the last decade of his activity, — either for her charming head, or for her whole, well-built massive figure.

Pl. **105.** Portrait of Himself. Canvas, 109 cm. h. by 83 cm. w. The signature on the column to left, P. P. RUBINS. was probably added

later. Painted in the last years before the Artist's death, when he was greatly troubled with gout — we can imagine traces of his malady in the left ungloved hand. A chalk drawing, in the Louvre, Paris, doubtlessly a study for this picture, shows the same traits, and the same pose, while many secondary details like the position of the hat and hands differ from the final execution.

ANTHONY VAN DYCK.

Born at Antwerp March 22nd 1599, died at London December 9th 1641. Pupil of Hendrik van Balens, apprenticed to Rubens (after 1617), travelled in Italy, and studied the works of the great Venetians, especially Titian. In Antwerp; 1620—1621 in England; 1621—1622, and 1623—1627 in Italy, chiefly in Genoa; then again in Antwerp; finally from 1632 up to his death court artist of Charles I in London; temporarily in Antwerp, and Brussels (1634—1635), and in Paris (1640—1641).

Pl. **106.** Portrait of a Man. Canvas, 111 cm. h. by 58 cm. w. Formerly mistaken for the portrait of the painter, Frans Snyders, the well-known collaborator of Rubens; yet we know the features of this artist to have been utterly different. Nevertheless, the comparatively simple costume speaks for the model being an artist. Painted around 1630.

Pl. **107.** A Young General. Canvas, 115 cm. h. by 105 cm. w. Formerly wrongly called a portrait of Count Hendrik van der Bergh, of whom there are authenticated portraits, in the Prado at Madrid, and at Windsor Castle, which have not one trait in common with the face before us. This was doubtless painted about 1624, during the Artist's travels in Italy, and most probably represents a member of the Gonzaga family, for instance Duke Fernando of Mantua, whom Van Dyck actually painted, according to a report of the 18th century.

Pl. **108.** Rupert, Prince Palatine. Canvas, 176 cm. h. by 96 cm. w. This, as well as its pendant, the portrait of Prince Charles Ludwig, was painted 1630—1632. Prince Rupert (1619—1682) one of the sons of the Winter King, Frederick V, led a most erratic life, and ended as general and admiral in English service. All his life he stood in close relation to Art as one of the most prominent amateurs of the 17th century. He himself made about a dozen excellent mezzotints, very rare to-day, which technique, then a novelty, he learnt from its inventor, Ludwig von Siegen.

Pl. **109.** John of Montfort. Canvas, 112 cm. h. by 85 cm. w. Monfort occupied a prominent position at the court of the Regents, Archduke Albert and Infanta Isabella; he was Chancelor, (which is indicated by the key at his belt) as well as Director general of the Royal Spanish Mint in the Netherlands, and controllor of the ladies in waiting of Infanta Isabella. Painted about 1630.

Pl. **110.** The Holy Family, Canvas, 121 cm. h. by 84 cm. w. Painted about 1628, soon after Van Dyck's return from Italy.

Pl. **111.** St. Herman Joseph. The Virgin hands a gift (according to older catalogues a ring — not discernible to-day) to a priest in white robes kneeling before her. Beside the Virgin, two angels. Canvas, 160 cm. h. by 128 cm. w. Painted 1630 for the Fraternity of the Celibates in Antwerp. In the 18th century the picture was hung in the Congregation Hall of the Jesuit College. In the same century the angel to the left of the Virgin was said to resemble the Artist, yet the likeness is very vague.

DAVID TENIERS THE YOUNGER.

Born at Antwerp, 1610; died at Brussels 1690. Pupil of his father, David Teniers the Elder; influenced by Rubens, and Brouwer. In Antwerp; after 1651 in Brussels, as court painter, and keeper of pictures to Archduke Leopold William.

Pl. **112.** Village Kirmess. Left, an inn with a flag showing the picture of St. Sebastian, patron of archers, and two coats-of-arms, the Austrian bar escutcheon, and the Imperial double-eagle. Right, a few townsmen, visitors to the rustic festival. Canvas, 76 cm. h. by 112 cm. w. Signed, right, lower corner, DAVID TENIERS FE. Of the Artist's middle period, about 1650.

Pl. **113.** Peasant Boys with a Dog. Wood, 34 cm. h. by 50 cm. w. Signed, left, D. TENIERS F. Specimen of the Master's landscape style, influenced by Rubens; painted about 1650.

JACOB JORDAENS.

Born at Antwerp, 1593; died there 1678. First studied painting in water-colours (imitations of tapestries were made in this technique); pupil of Rubens' teacher, Adam van Noort; yet more strongly influenced by the style of the Flemish imitators of Caravaggio, than by Rubens. Worked in Antwerp.

Pl. **114.** The Bean Feast. Canvas, 245 cm. h. by 304 cm. w. On a cartouche in the background, the words, "Nil similius insano quam ebrius" (Nothing more insane than a drunkard). The subject, often used by Jordaens, for other paintings beside this master-piece, the festival which was traditional in the Netherlands at Epiphany. On this day all came together to a meal, at which a cake, into which a bean had been baked, was cut and served. Whoever found the bean was proclaimed King, to whom the others had to swear allegiance. In our case the bean king is the old drinker at the right with a crown on his head; the company is valiantly following his example. In the Museum at Brunswick there is a drawing, a study for the little girl drinking in front at the left.

JAN FYT.

Born at Antwerp, 1611; died there, 1661. Pupil of Hans von der Berch, influenced by Frans Snyders. After trips to France, and Italy, working in Antwerp.

Pl. **115.** Fruit and Poultry; a dog watching. Canvas 60 cm. h. by 104 cm. w. Signed, right, lower margin, JOANNES. FYT. F. 1652.

FRANS HALS.

also known as the Elder, as distinction from his unrenowned son of the same name. Born at Antwerp, 1580 or 1581; buried at Haarlem, Sept 7th 1666. Pupil of Karel van Mander. In Haarlem, temporarily in Amsterdam.

Pl. **116.** Portrait of a Man. Canvas, oval, 81 cm. h. by 59 cm. w. Painted around 1640.

BARTHOLOMEUS VAN DER HELST.

Born at Haarlem, about 1612; died at Amsterdam 1670. Probably a pupil of Nicolas Eliasz. In Amsterdam.

Pl. **117.** Portrait of a Lady. Wood, 86 cm. h. by 67·5 cm. w. Signed, left, lower margin, B vander hels 1651. Obtained for the Gallery in 1922, by means of exchange.

REMBRANDT.

Rembrandt Harmensz van Rijn. Born at Leiden, July 15th 1606; died at Amsterdam, October 8th 1669. Pupil of Jacob van Swanenburgh at Leiden, and of Pieter Lastman at Amsterdam. At first in Leiden, after 1631 in Amsterdam.

Pl. **118.** The small Portrait of Himself. Wood, 50 cm. h. by 41 cm. w. Signed, left, upper margin, REMBRANDT. F. Painted about 1656 (generally assumed, 1666).

Pl. **119.** The Artist's Mother. Wood, oval, 80 cm. h. by 62 cm. w. Signed, left, centre, REMBRANDT. F. 1639. It is most probable that this was Rembrandt's aged mother. The Artist (as well as his pupil Gerard Dou) represented the same person in several earlier paintings, and etchings.

Pl. **120.** Boy reading. Canvas, 71 cm. h. by 62 cm. w. Probably the model was Rembrandt's son, Titus, born 1641, and here apparently 15 years old. In consequence this celebrated picture must have been painted about 1656. The same person some years older can doubtless be recognized as the angel on the rendering of the Evangelist Matthew in the Louvre, Paris, painted 1661.

Pl. **121.** The large Portrait of Himself. Canvas, 113 cm. h. by 81 cm. w. Painted about 1659. A drawing of the Artist in full figure, perhaps the sketch for the composition of this picture, is in the British Museum.

ADRIAEN VAN OSTADE.

Born at Haarlem, 1610; died there 1685. Pupil of Frans Hals, influenced by Brouwer, and Rembrandt. In Haarlem.

Pl. **122.** Interior of a Peasant House. Wood, 35·5 cm. h. by 45·5 cm. w. Signed, left, A V Ostade 1647; the picture shows the influence of Rembrandt's light and shade on the great painter of peasant scenes. Previously in the Collections of R. Papin in Paris, Kums in Antwerp, Dubois in the Hague, and Alexander Tritsch in Vienna.

JAN STEEN.

Born at Leiden, 1626; died there, 1679. Pupil of Nicholas Knupfer, influenced by Jan Miense Molenaer, and Isack van Ostade. Son-in-law of Jan van Goijen. Worked in Leiden, in the Hague, and Haarlem.

Pl. **123.** Dissolute Life. Canvas, 104 cm. h. by 146 cm. w. The letters J S, and the beginning of the year 16.. are the sole clear remnants of the full signature and date on the barrel at the left. According to old catalogues, the date is said to have been 1663. The humoristic rendering may be meant as illustration of a

topsy-turvy state of the world. On the slate, in the lower right-hand corner, the words, "IN WEELDE SIET TOE" (Beware of Dissipation), expressing the moral of the picture.

GERARD DOU.

Born at Leiden, 1613; died there 1675. Studied with the engraver, Bartholomeus Dolendo, the glass-painter Pieter Couwenhorn, and finally with Rembrandt. In Leiden.

Pl. **124.** The Physician. Wood, round upper margin, 49 cm. h. by 37 cm. w. Signed, centre on the stone window frame, G. Dou 1653. The ornament of the framing is taken from a relief by Frans Duquesnoy, called Fiammingo (1594—1643).

FRANS VAN MIERIS THE ELDER.

Born at Leiden, 1635; died there, 1681. Pupil of the glass-painter Abraham Toorenvliet, chiefly of Gerard Dou. In Leiden.

Pl. **125.** The Invalid. Wood. 43 cm. h. by 27 cm. w. Signed, right, lower corner, F van Mieris 165 . . The last figure of the date is not clear; it probably means 1659. The contemplative attitude is expressive of the idea on which many Dutch genre pictures are based and which is often explained by the rhyme, "Daer baet geen medecyn want er is minne pyn". (No medicine can be of help, for this is Love's malady.)

PIETER DE HOOCH.

Born at Rotterdam, 1639; died probably at Amsterdam, shortly after 1677. Studied under the influence of the genre painters, chiefly of Carel Fabritius. Working in the Hague, a few years in Delft, later principally in Amsterdam.

Pl. **126.** The Mother. Canvas, 62·5 cm. h. by 75·5 cm. w. Helsleuter Collection (1802), Wilson in Brussels, and Bösch in Vienna (1885); presented to the Gallery 1903 by Karl and Rosalie Goldschmidt. Painted in the Artist's mature period, about 1660.

GERARD TERBORCH.

Born at Zwolle, 1617; died at Deventer, 1681. Pupil of his father, Gerard, and of Pieter Molyn; influenced by the genre painter W. C. Duyster. Travelled in England, Germany (Münster), Italy, Spain and France. Working in Zwolle, then in Deventer.

Pl. **127.** Woman peeling Apples. Canvas on wood, 36 cm. h. by 30 cm. w. Painted about 1660, perhaps at the same period as the celebrated "Paternal Admonition", (Amsterdam and Berlin) to which it is scarcely inferior artistically.

PHILIPS WOUWERMAN.

Born at Haarlem, 1619; died there, 1668. Pupil of his father, Paulus Joosten Wouwerman, of Pieter Verbeecq, and Jan Wynants. In Haarlem.

Pl. **128.** Riding School, and Horse-pond. Canvas, 82 cm. h. by 127 cm. w. Signed, left, with the Artist's well-known (later) monogram. A late work, about 1660.

JACOB VAN RUISDAEL.

Born at Haarlem 1628 or 1629, died there 1682. Probably pupil of his father, Isack van Ruisdael; influenced by his uncle, Salomon van Ruisdael, and perhaps also by Cornelis Vroom. In Haarlem, later chiefly in Amsterdam.

Pl. **129.** A Forest Scene. Canvas, 140 cm. h. by 181 cm. w. Signed, right, J. v. Ruisdael. Master-piece of the Artist's middle period, about 1660.

SIMON DE VLIEGER.

Born at Rotterdam, 1601; died at Weesp, 1653. Studied under the influence of Jan and Julius Porcellis. Working in Rotterdam, Delft, and chiefly in Amsterdam, finally in the village of Weesp.

Pl. **130.** A Calm at Sea. Wood, 69 cm. h. by 92 cm. w. Signed on a rudder to left, S. DE VLEGER 1649. Important work of the Artist's most mature period.

JAN VAN DE CAPELLE.

Born at Amsterdam 1624 or 1625, died there 1679. Began as an amateur; studied under the influence of works by the two Porcellis, and Simon de Vlieger. In Amsterdam.

Pl. **131.** Coast Scene. Canvas 70 cm. h. by 92 cm. w. Chief work, middle period, about 1660.

EMANUEL DE WITTE.

Born probably at Alkmaar, 1617; died at Amsterdam, 1692. Pupil of Evert van Aelst in Delft; influenced by the School of Delft, and by the contemporary painters of architecture, Hendrik van Vliet and Gerard Houckgeest. In Alkmaar, Rotterdam, Delft, and chiefly in Amsterdam.

Pl. **132.** The Oude Kerk (Old Church) in Amsterdam. Wood, 72 cm. h. by 55 cm. w. Formerly Alexander Tritsch Collection in Vienna. Interesting early work, — probably about 1654 — reminiscent of Gerard Terborch in the detailed figures of the foreground.

ABRAHAM VAN BEYEREN.

Born at the Hague, 1620 or 1621; died probably at Alkmaar, after 1674. In Leiden, the Hague, Delft, Amsterdam, and Alkmaar.

Pl. **133.** Still-Life. Wood, 74 cm. h. by 58 cm. w. Signed above at left with the Artist's monogram.

PFENNING.

School of Salzburg. Working around 1450, and only known by the painting reproduced here. Formerly mistaken for the Nürnberg Master of the Tucher Altar.

Pl. **134.** The Crucifixion of Christ and the Thieves. Left foreground, the Virgin, behind her St. John the Evangelist, and three Holy Women; at the foot of the Cross, St. Magdalene. Wood, 180 cm. h. by 180 cm. w. Signed, in centre, on the trappings of the horse seen from the back, "d Pfenning 1449 als ich chun". The date 1449 is also on a flag at the right. Master-piece of Austrian art of the middle of the 15th century; similar to a large Crucifixion, dated 1457, by Conrad Laib of Salzburg in the Dome at Graz. The motto, "als ich chun", is found after the name of the artist on works of the great founder of the old Netherlandish school, Jan van Eyck ("als ikh kan"). It is an expression of the well-meant, yet modest efforts of the Old Master's; as if to say "As well as I am able", or "a rogue gives more than he has".

RUELAND FRUEAUF THE ELDER.

Born in, or around Passau, about 1450; died in Passau, 1507. Working in Salzburg (where there are proofs of his activity 1470—1484, and 1494), and Passau (1498—1507). Influenced by the School of Salzburg, as well as by Netherlandish paintings.

Pl. **135.** Christ on the Mount of Olives. Wood, 210 cm. h. by 134 cm. w. Signed, to left, on a stone "R F", and on the back of the panel in the left, upper corner, "1490 R. F." (the inscription below "1619. N. B." seems to refer to a restoration). On the back of this picture an Annunciation of the Virgin. This is one of a series of four panels with scenes of the Passion on the front, and scenes of the life of the Virgin at the back. The four panels probably were shutters of a large altar-piece, the centre of which might have been a piece of carving.

MICHAEL PACHER.

Probably born at Bruneck in Tirol, about 1430; died at Salzburg, 1498. Working, after 1467, chiefly in Bruneck. Studied under the influence of Italian art; with which he may have come in contact during trips to Italy.

Pl. **136.** Flagellation of Christ, Wood, 113 cm. h. by 139 cm. w.

Pl. **137.** The Marriage of the Virgin. Wood, 113 cm. h. by 139 cm. w. The front and back (split apart) of the shutter of a large altarpiece. The present shape is not the original one, doubtless the panel must have been deprived of more than a third of its height. Consequently Christ standing elevated among the knaves was visible in full figure; while the composition of the other picture showed the full figures of the Virgin, Joseph, and the priest, so that the joined hands formed the centre of the picture. These two remarkable pictures, of the Artist's maturity, perhaps 1485, were purchased by the Austrian Gallery in 1918, and only recently, in the summer of 1922, hung in the Art Museum.

MARTIN SCHONGAUER.

Born at Colmar, about 1440; died in Breisach, 1491. Studied under the influence of Flemish painting, perhaps in the Netherlands themselves, in the School of Roger van der Weyden. Worked chiefly in Colmar.

Pl. **138.** The Holy Family. Wood, 26 cm. h. by 17 cm. w. The present exquisite little painting, as well as three other small pictures, the Holy Family in the Pinakothek in Munich, the Nativity in the Berlin Museum, and a Virgin and Child at Mr. Rudolph von Gutmann's in Vienna, form a group of early works of the Master's, in which Flemish influence is perceptible especially in the technique.

HANS HOLBEIN THE ELDER.

Born at Augsburg, about 1470; died probably at Isenheim, 1524. Influenced by Martin Schongauer, and the Netherlandish School. Worked chiefly in Augsburg, also in Ulm, Francfort on Main, and Isenheim.

Pl. **139.** Virgin and Child. Wood, 23 cm. h. by 16 cm. w.; painted, towards the close of the 15th century. In style it is similar to the Madonna, and two angels presenting flowers, dated 1499, in the Germanic Museum at Nürnberg.

ALBRECHT DÜRER.

Born at Nürnberg, May 21st 1471; died there, April 6th 1528. Pupil of his father, Albrecht, a goldsmith emigrant from Hungary; then apprenticed to Michael Wolgemut. Studied the works of Martin Schongauer, as well as those of Italian Masters, chiefly of Mantegna. Working in Nürnberg; 1490 — 1494 he went on his travels, visiting Colmar, and Basle (1492), and probably Strassburg (1493 — 1494). Visited Venice (first in 1495, then again 1505 — 1507), Augsburg (1518), and the Netherlands (1520—1521).

Pl. **140.** The Martyrdom of the Ten Thousand Christians under King Sapor in Nicomedia. Canvas (probably transferred from wood onto canvas in the 18th century); 99 cm. h. by 87 cm. w. In the midst of the martyrs, the Artist himself as spectator, accompanied by his friend the noted Humanist Willibald Pirckheimer; he holds a staff in both hands, with a sheet of paper, on which we read the inscription, "Iste faciebat año domini 1508 albertus dürer alemanus", and Dürer's well-known monogram. Probably this painting is identical with a picture which Dürer painted 1507, and 1508, for the Elector Frederick the Wise of Saxony. Positive traces of this picture are first found in the collection of Count Cantecroy in Besançon.

Pl. **141.** The Adoration of the Trinity. The Holy Trinity — Christ on the Cross, supported by the Father, above them the Dove — surrounded by a choir of angels with the implements of torture, is adored by an assembly of saints. To left the women, among them SS. Catherine, Agnes etc., headed by the Virgin; to right the men, David, Moses and others, with St. John the Baptist at their lead. Further below, a second circle of worshipers, representatives of this world; left, the Pope, a Bishop, a Cardinal (protecting the donor of the picture, Matthaeus Landauer of Nürnberg, an old man with long hair); right, the Emperor, a second Prince, the Doge, a Knight, townspeople, peasants, and women. Wood (round upper margin), 144 cm. h. by 131 cm. w. Foreground, in the landscape to right, the Artist himself with a tablet, "ALBERTUS · DURER NORICUS · FACIEBAT · ANNO · A · VIRGINIS · PARTU · 151 ", and Dürer's monogram. This famous work was painted by order of the coppersmith, Matthaeus Landauer, as altarpiece for the chapel of the House of the Brotherhood of the Twelve, which he had founded for the benefit of decrepit old men. Dürer himself designed a frame with a plastic rendering of the Day of Judgment, which is still extant in the Germanic Museum at Nürnberg. The present frame around the original painting in our Art Museum is rather a poor modern copy. The first sketch for painting and frame, a pen and ink drawing with touches of water colors by Dürer's own hand, is in the Collection at Chantilly near Paris; a chalk drawing for the head of the donor, Matthaeus Landauer, in the Städel Institute in Francfort on Main.

Pl. **142.** Madonna and Child. Wood, 49 cm. h. by 37 cm. w. Signed, upper right-hand corner, with the monogram, and the date, 1512.

Pl. **143.** Emperor Maximilian. Wood, 73 cm. h. by 62 cm. w. Signed, to right, in the background, with the monogram, and the date 1519. Left, the Imperial coat-of-arms surrounded by the chain of the Golden-Fleece. Beside this, centre, a Latin inscription of the following purport, "The most powerful, greatest, invincible Emperor, Maximilian, who surpassed all Kings and princes of his period in justice, wisdom, magnanimity, generosity, and chiefly in martial fame, and courage, was born on March 9th in the year of our Lord 1459, lived 59 years, 9 months, 25 days, and died January 12th 1519; may the Almighty recall him unto the living". — A much changed repetition of this picture by Dürer's own hand, in glue colours on canvas, is in the Germanic Museum, Nürnberg. These portraits, as well as several wood-cuts, are based on a drawing, at present in the Albertina, Vienna, for which the Emperor sat for Dürer in 1518, according to Dürer's own inscription, "zu Augsburg hoch oben auff der Pfalz in seinem kleinen Stüble" (at Augsburg at the top of the palace in his own tiny room). — The present portrait of Maximilian is probably identical with the one which Dürer presented to the Emperor's daughter, Marguerite of Austria, in Mecheln, and which excited her displeasure so strongly that he took it back again.

BERNHARDIN STRIGEL.

Born at Memmingen, 1460; died there, 1528. Probably studied with Bartolommeus Zeitblom. Worked chiefly in Memmingen; visited Augsburg, Vienna, and Nürnberg.

Pl. **144.** The Holy Family. Left, the Virgin and Child, beside St. Joseph; background, the parents of the Virgin, Anna, and Joachim. Right, Elisabeth with the little St. John the Baptist; background Elisabeth's husband, St. Zaccharias; further Esmeria, and her husband Effra. Wood, 73 cm. h. by 61 cm. w. The back of Pl. 145 sawed apart; the persons are denoted by Latin inscriptions.

Pl. **145.** Maximilian I and his Family. Left, Maximilian with his arm around his twelve-year-old grandson, Ferdinand (Emperor Ferdinand I), beside another grandson, about fifteen, who came to be Emperor Charles V; further to right, his grandson-in-law Lewis of Hungary, at the age of nine. In the background his son, Philip the Handsome, and his first wife, Maria of Burgundy. Wood, 73 cm. h. by 61 cm. w. Strange to say, names of the Holy Family are here also attached to the subjects of these portraits. A layer of paint of later date, only recently removed, gave them the right names.) Maximilian appears as Cleophas, Ferdinand I as Joseph Justus, Charles V as Simon Zelotes, Philip the Handsome as James the Less, Maria of Burgundy as Mary Cleophas. A picture belonging to both, halves of this panel, a portrait of the family of the Imperial council, and court historiographer, Johannes Cuspinianus, — also with inscriptions of names of the Holy Family, — came into the possession of Count Hans Wilczek in Kreuzenstein from the Berlin Museum. On the back of this picture there is a long inscription, naming Bernardin Strigel as author of this and of the other panels, and indicating him to have painted them with his left hand, in Vienna, in 1520. Yet the portraits of Maximilian, and his family, must be of earlier date, — to judge from the age of the grand-children. They were doubtless painted in 1515, at the time of the double betrothal in the House of Habsburg, between Ferdinand and Anne of Hungary, and Maria and Lewis of Hungary (see the wreaths in Ferdinand's, and Lewis' hair). The picture was probably first ordered by the Emperor, and then presented to Cuspinianus. In 1520, the latter must have commissioned Strigel to paint the back of the panel, as well as the portraits of his own family, thereby getting a diptych in which he then attributed the extraordinary, and most unsuitable names of the Latin inscriptions to the respective persons on all three paintings, — a bizarre idea which could occur to none other than a Humanist.

WOLF HUBER.

Born at Feldkirch, about 1490; died at Passau, before 1545. Issued from the older Austrian school; head of the so-called "Danube School", together with Albrecht Altdorfer. Worked in Feldkirch, chiefly in Passau.

Pl. **146.** Mankind redeemed by Christ's Death on the Cross. Foreground, left, Christ on the Cross; right, St. Peter and St. John, after the miracle of the healing of a lame man. Their words to the Rulers and Elders of Israel (Acts, 3 and 4) are inscribed in Latin on the tablet to left. "Be it known unto you all, and to all the People of Israel that by the name of Jesus Christ of Nazareth whom ye crucified, whom God raised from the dead, even by Him doth this man stand before you whole. This is the Stone which was set at nought of you builders, which is become the head of the corner. Neither is there Salvation in any other." Middle distance, the lame man carried into the Temple; further back, the cripple healed by SS. Peter and John. Above, in the clouds, God the Father, on the globe. To left, middle distance, the Brazen Serpent, conceived as a symbol of the Old Testament for the Redemption. (St. John, 3, 14.) "And as Moses lifted up the serpent in the wilderness, even so must the Son of Man be lifted up. That whosoever believeth in Him should not perish; but have eternal life." Wood, 154 cm. h. by 131 cm. w. The coat-of-arms in the upper corners show this picture to have been commissioned by Wolfgang von Salm, Lord Bishop of Passau after 1542. In the 18th century the painting was ascribed to Albert Ouwater, then to Albrecht Altdorfer. Recently, for good reason, it has been attributed to its true author, Wolf Huber, by whom there are three other excellent paintings in our Gallery.

ALBRECHT ALTDORFER.

Born probably at Regensburg, shortly before 1480; died there, 1538. Pupil of his father, Ulrich. Issued from the older Austrian school; together with Wolf Huber, the most prominent representative of the so-called "Danube School". Working, as painter, architect, engraver, and designer — especially for wood-cuts —, chiefly in Regensburg.

Pl. **147.** The Nativity. Wood, 47 cm. h. by 38 cm. w. Signed on the manger with the Artist's monogram. Painted about 1523.

LUCAS CRANACH THE ELDER.

Born at Kronach in Franconia, 1472; died at Weimar 1553. Supposed to have been a pupil of his father's. Working chiefly in Wittenberg as painter, engraver, and designer of wood cuts; after 1505, court painter of the Electors of Saxony, later head of a large school in which his sons, Hans and Lucas, were chief collaborators. Visited Austria, and Vienna, (about 1502), the Netherlands (1508), Augsburg, and Innsbruck (1550).

Pl. **148.** The Garden of Eden. Foreground, God the Father with Adam and Eve. Background, five scenes out of the history of our first parents; from right to left, the Creation of Adam, Adam and Eve under the Tree of Knowledge, Creation of Eve, Adam and Eve hiding behind Trees, the Expulsion from Paradise. Wood, 82 cm. h. by 114 cm. w. Signed with the Artist's well-known monogram, the serpent (with erect wings), and the date, 1530.

Pl. **149.** The Hunt of Charles V. Several princes are taking part in a large "battue". The first huntsman with the crossbow, Emperor Charles V; then John Frederick the Magnanimous, Elector of Saxony (the subject of the portrait by Titian, Pl. 27); the third, the hunter. Wood, 117 cm. h. by 177 cm. w. Signed with the monogram (with folded wings), and the date, 1544. In the upper corners the coats-of-arms of the Bavarian and Saxonian electorates. The painting was probably carried out by Lucas Cranach the Younger.

Pl. **150.** Christ's farewell to the Holy Women, before entering on the way to Jerusalem. The foremost of the women with folded hands doubtless the Virgin. Wood, 114 cm. h. by 84 cm. w. Painted about 1520; an excellent authentic work. A smaller repetition in the Dresden Gallery.

HANS BURGKMAIR THE ELDER.

Born at Augsburg, 1473; died there, 1531. Son and pupil of Thoman; probably studied with Martin Schongauer; influenced by Hans Holbein the Elder, later by the Italian Masters, which he may have come to know during travels — perhaps to Italy. Worked in Augsburg.

Pl. **151.** Portrait of the Artist and his Wife. The latter holds a mirror reflecting two death's heads. Wood, 62 cm. h. by 52 cm. w. Signed on a slip of paper at left, above, in the background, "JOANN BURGKMAIR MALER LVII' ALT · ANNA ALLERLAHN · GEMAEL · LII IAR ALT · M · D · XXVIIII · MAI · X · TAG". We meet allusions to the impermanence of human life as early as the 15th century. Often a death's head is placed somewhere in the picture; yet here the vanity of life is emphasized still more strongly by several inscriptions. Over the Artist's head, "SOLCHE GESTALT UNSER BAIDER WAS. IM SPIEGEL ABER NIX DAN DAS" (Thus we both appeared, yet in the mirror only this); on the upper margin of the mirror, "O MORS" (oh, death!) on the margin, left, "ERKEN DICH SELBS" (Recognize thyself), on the handle, "HOFNUNG DER WELT" (Hope of this World). This painting is one of the most famous works of the Artist's late period; he died a year and a half after completing this work, so full of premonitions of death.

HANS HOLBEIN THE YOUNGER.

Born at Augsburg, 1497; died at London, between October 7th, and November 29th 1543. Son and pupil of Hans Holbein (See Pl. 139). Working in Basle after 1515; temporarily in Lucerne, probably in Upper Italy. After 1526 in London, where he became Court painter to Henry VIII in 1536, and remained there up to his death, barring the years 1528 — 1531, and 1538, which he spent in Basle.

Pl. **152.** Portrait of Dirck Tybis. Wood, 48 cm. h. by 35 cm. w. On the paper at left on the table, the following inscription, "Jesus Christus da ick war 33 jar alt was ick Deryck Tybis to London dyser gestalt en hab dyser gelicken den mark gesch(rieben) myt myner eigenen Hant en was Holpein malt anno 1533 per my Deryck Tybis fan Duys(burg)." Next to the signature an emblem, repeated on the seal (to right next to the writing materials) together with the initials of the sitter. This, and the following portraits, were painted in London,

where the Rhenish merchant portrayed was probably doing business.

Pl. **153.** Jane Seymour, Queen of England. Wood, 65 cm. h. by 48 cm. w. The third wife of Henry VIII, born 1513, married May 20th 1536, and died October 24th 1537, after the birth of a son, the future Edward VI. A colored drawing for this celebrated picture at Windsor Castle near London.

Pl. **154.** Portrait of a young Man. Wood, 47 cm. h. by 35 cm. w. On the background, the date of the painting, and the age of the subject, 'ANNO · DN̄I · 1541 · ETATIS · SUÆ · 28'.

Pl. **155.** Portrait of a Woman in noble costume. Wood, 22 cm. h. by 18 cm. w. This fine portrait in miniature style also belongs to the master-works of the last years of Holbein's activity. Probably a lady of Court society.

CHRISTOPHER AMBERGER.

Born between 1500 and 1510; died at Augsburg, 1561 or 1562. Influenced by Hans Burgkmair the Elder and, like him, inspired by Venetian painting. Working, mostly as portraitist, in Augsburg.

Pl. **156.** Portrait of a Man. Wood, 54 cm. h. by 47 cm. w. This excellent portrait, as well as the pendant, a portrait of a woman, also in our Art Museum, was wrongly ascribed to Jan van Scorel. The present attribution is assured, although only based on criticism of style.

BARTHOLOMEUS SPRANGER.

Born at Antwerp, 1546; died at Prague, 1611. Pupil of Jan Mandyn, and Cornelis van Dalem; influenced by the Italian Mannerists, especially by Parmigianino, whose works he saw in Parma. Travelled to France (1565), and Italy (1566 — 1575) where he was apprenticed to Bernardo Gatti, known as il Sojaro, in Parma, and afterwards worked in Rome; then chiefly in Vienna and Prague in the service of Emperor Rudolph II; after 1584 court painter to the latter.

Pl. **157.** Hercules and Omphale. By command of the Delphic Oracle, Hercules had to serve Queen Omphale for three years; he is sitting at the spinning-wheel in female apparel, while his mistress handles clubs and a lion's skin. Copper, 24 cm. h. by 19 cm. w. Signed, to left, below; BAR · SPRANGERS · ANT · FESIT. Painted during the Artist's period at the Austrian court.

Pl. **158.** Mars, Venus, and Cupid. Venus, the wife of Vulcan gives herself up to Mars, the god of War. Oak, oval, 71 cm. h. by 53 cm. w. Also a late, mature work.

JOSEPH HEINZ.

Born at Basle, 1564; died at Prague 1609. Pupil of Hans von Achen. Visited Italy (Rome and Venice); working in Augsburg, and in Prague at the court of Rudolph II; Imperial Court Painter after 1591.

Pl. **159.** Diana and Actaeon. The huntsman, Actaeon, takes Diana bathing with her nymphs by surprise. Copper, 40 cm. h. by 49 cm. w. Signed, left, lower corner, with the letters I O H E. We are not certain, which of the fine female nudes represents the goddess. Either the one bending down to dash water at the hunter; or the figure of the type of Palma Vecchio's beauties, who is bleaching her fair hair in the sun, while looking into a mirror, and protecting her complexion with a large straw hat-brim.